

May 2006
Vol. 9, No. 7

GSCA Coverage, cont'd

This article concludes our coverage, begun in last month's issue, of the first conference of the Giant Screen Cinema Association, held in Los Angeles, March 29-31.

Panel Discussion: Big Business, Big Future

Moderator: Diane Carlson, Pacific Science Center; Leon Silverman, Laser Pacific Media Corporation; Greg MacGillivray, MacGillivray Freeman Films; John Lundin, Cinemark USA.

Carlson noted that at the 1998 conference of the Giant Screen Theater Association in Sydney, Australia, a panel discussion was held to predict how the LF industry would look in 2005. At the time, the industry was adjusting to the rapid growth in commercial theaters, there was concern about how to fund films, and many people believed that film production would soon split into distinct commercial and institutional categories. Not predicted then, she said, was the entry into the giant

(see GSCA on page 6)

Inside LF Examiner

Report from Korea by Marty Shindler	2
Premiering This Month	3
The Biz: Film Stock, Deals, Personnel	4-5
New and Future Theaters	13
In Production	14-15
Worldwide LF Theater Inventory	16
Bookings Data	17-25
Directory	26-27
Classified Ads	27
Shorts	28

Greg MacGillivray on Rough Cut Screenings

In his 40-year career, Greg MacGillivray has made some of the giant-screen medium's most successful films, including To Fly!, Everest, and Coral Reef Adventure. While editing Everest, he decided to show a rough-cut version of the film in 15/70 to theater representatives and members of the public to help him improve the finished product. Since then he has repeated the process on nearly all of his films, further refining the use of audience testing in the post-production process. Other LF filmmakers have begun to follow suit.

LF Examiner's James Hyder interviewed MacGillivray about this technique, how he developed it, and how he uses it.

James Hyder: I'd like to start in the early days, and ask whether there were any precursors to showing a film in progress to people outside the production team.

Greg MacGillivray: Even the first 8mm movies that I made when I was 14 and 15, I'd edit them and then show them to my parents and my buddies and then re-edit them. People would go, "Oh yeah, that shot was really fuzzy. Can't even see it." But I was always open to comments from others, and I had a willingness to have whatever I was trying to communicate be understood. I'd never touch anything I felt strongly about; some image or sequence that I thought was just perfect the way it was, artistically.

You can't just know it all yourself, so even from the time I was doing these 8mm movies, I was asking people, "Did you understand the story? Did it move too quickly, did it move too slowly? Were there boring parts, were there exciting

(see MACGILLIVRAY on page 8)

Ary Sentence: 3 years

On May 15, Max Ary, founder and former director of the Kansas Cosmosphere and Space Center, was sentenced to three years in federal prison for misappropriation of artifacts from the Hutchinson museum. As we reported previously (see LF Examiner, November 2005), Ary was convicted in November 2005 of 12 counts: three each of mail fraud and interstate transportation of stolen property, and two counts each of wire fraud, theft of government property, and money laundering. Each of the wire fraud and mail fraud counts carried a maximum sentence of five years and a \$250,000 fine; each of the other counts provided for ten years and \$250,000.

Before sentencing, Ary's lawyer, Lee Thompson, argued that Ary's character, the nature of the crimes, and the relatively small amounts actually lost did not warrant imprisonment, and urged that restitution and/or house arrest be considered as appropriate penalties. Thompson presented the court with more than 100 letters of support from Ary's friends and colleagues, including current and former member of the Cosmosphere's board of directors, and an offer of employment from the Omni-plex Science Museum in Oklahoma City.

Judge J. Thomas Marten sentenced Ary to concurrent three-year terms for each of the 12 counts, telling Ary "This is not time for vengeance or retribution. It is a time to account for what has been done."

Eric Melgren, the U.S. Attorney for Kansas, said in a statement that because

(see ARY on page 13)

Premiering This Month

Poseidon: The IMAX Experience
Ride Around the World

See page 3.

Founded 1997 as MaxImage!

May 2006
Volume 9, Number 7

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 11 times a year by
Cinergetics, LLC, and distributed
by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$377
Outside North America: US\$427
All payments must be made in
US funds.
Substantial discounts are
available for multiple subscrip-
tions to the same address.

Editorial Offices

5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
Fax: 410-997-2786
editor@LFexaminer.com

© 2006 by Cinergetics, LLC

All rights reserved. No portion
of this publication may be repro-
duced by any means without
written permission of the copy-
right holder.

Copyright Warning and Notice

It is a violation of U.S. and
international copyright laws to
reproduce all or part of this
publication or its contents by
any means. The U.S. Copyright
Act imposes liability of up to
\$150,000 per issue for such
infringement.

Information concerning illicit
duplication will be gratefully
received.

Individuals and organizations
wishing to reprint articles from *LF
Examiner* must obtain written
permission from us in advance.

The opinions of contributors are
not necessarily those of *LF
Examiner* or its parent company,
Cinergetics, LLC.

Trademarks referred to in *LF
Examiner* are the property of their
respective owners.

Report from South Korea

by Marty Shindler

Since my first job in the entertain-
ment industry, tracking and re-
porting the profitability of films for a
major studio and handling distribu-
tion accounting, I have always had an
interest in monitoring the movie
business. This goes beyond the work
The Shindler Perspective regularly
does for our clients, as it adds a new
dimension to the hands-on market
research we do.

In our travels, we try to take in the
local theater scene, observing the
theaters, surrounding facilities, and
general demographics of the crowds,
to get a flavor for the exhibition busi-
ness. So when we were in South Ko-
rea on a business trip in April, we
visited theaters in Seoul and Busan,
South Korea's two largest cities.

South Korea is now the world's
fifth leading country in box-office
receipts, having surpassed Germany
in 2005.

Our hotel was near the Megabox
16 in the Coex Center Mall in Seoul.
I recently read in *Variety* that it is the
world's busiest multiplex. On our
previous trip to South Korea last
November, the Megabox 16 was still
projecting 35mm film. Now all of its

screens use digital projection.

We visited the **CGV IMAX Thea-
tre** at CGV Yongsan 11. The multi-
plex is adjacent to the iPark Mall, a
large technology marketplace that
sells all sorts of high-tech consumer
products.

In Busan, Korea's second largest
city, we visited three theater loca-
tions. The first was the Lotte, located
on the top floors of the upscale Lotte
department store. Next was the Mega-
box, also atop a bustling shopping
area, and finally the CGV, site of an
IMAX theater that is set to open in
June.

We found it interesting that the
Busan theaters were located on the
top levels of shopping centers and
were accessible by elevator or escala-
tor. In contrast, the Seoul Megabox
16 is located in a busy underground
mall, and the iPark CGV theater is
also located in a mall. All of the thea-
ters we visited integrated the movie
experience with friendly dining and
shopping environments that encour-
aged customers to extend their visits,
rather than just seeing a movie and
leaving.

In Busan we also visited the **Busan
Film Studios**. The modern facility
has all the facilities needed to pro-

duce a movie, TV show, music video,
or commercial, including a very large
blue screen/green screen area.

From what we observed, South
Korea has gotten it right. I am not
surprised that they are moving up the
box office ladder.

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com. Visit the firm's web site at iShindler.com.

CORRECTIONS

In an April Biz item, we stated that
Spitz, Inc., had been located in Chad-
d's Ford, PA, since its founding in
1945. Alert reader Tom Callen at the
Swedish Museum of Natural History
corrected us on two points. The com-
pany was founded in 1946 near Phila-
delphia. It moved to Elkton, MD, in
1953 and relocated to Yorklyn, DE, in
1955. The move to the present loca-
tion in Chadd's Ford occurred in
1969.

In the Theater Inventory table on
page 13 of the April issue, the total in
the lower right hand corner of the
manufacturers table should be 392.



The CGV IMAX theater in Seoul, South Korea..

Marty Shindler

Premiering This Month

Ride Around the World

"*Ride Around the World* takes the viewer on a journey to four continents to experience the life of past and present-day cowboys from across the world. Travel the vast landscapes and open skies on a ride through spectacular locations that only the giant screen can provide. The film traces the 1,500-year global evolution of horse-and-cattle culture as it spread from its earliest beginnings in Morocco and Spain to every corner of the New World. The historical perspective is juxtaposed with various scenes from a working ranch in today's west Texas, as the viewer experiences a day in the life of the modern-day cowboy.

"The parallel historical storyline shows how the evolution of this culture would shape how entire societies live, speak, dress, and eat, the music they listen to, the stories they tell, the ideals they hold to, the very fabric of their lives. The film makes this journey by visiting spectacular locations along this global path and, through the immersive power of the giant screen, allowing viewers to ride with men and women from those distinct cultures.

"Twelve hundred years ago, Moorish horsemen conquered Spain. They came on light, fast, endurance-bred desert horses, using new types of saddles, stirrups, and bits — a control system that was revolutionary. Spanish cattle herders in Extremadura saw opportunity in the aftermath. They crossed the Moroccan horse with their native breeds, and fashioned their own versions of the Moorish tack and riding system. Now, from horseback, they could raise and manage huge herds of cattle over enormous areas. The first 'cowboy,' the *vaquero*, was born.

"Extremaduran *vaqueros* became Spain's conquistadores, and brought their culture first to Veracruz, Mexico. Here, we meet *vaqueros* and *charros* who developed roping and the cowboy's signature gear, then participate in the original and most beautiful form of rodeo, the *charreada*, with fantastic costumes, daring feats of

horsemanship and the spectacular *esca-muza*, women's choreographed team riding.

"From Mexico we follow the trail to South America, to join Argentine *gauchos* as they herd horses through the marshes and rivers of watery Corrientes province. This thrilling, fast-paced horse sequence continues in Chilean Patagonia, with *ba-queaños* who gather their herds from the icy slopes of the Torres del Paine. The story travels northward as well, through the western US and to British Columbia, Canada, where we meet the Foster family, who work with trained border collies to



Canadian cowboy Walt Foster appears in *Ride Around the World*.

move their cattle through incredible high mountain pastures.

"Running through this global journey is the story of the Four Sixes Ranch in West Texas, an in-depth look at working cowboys on a large American ranch. Through hard work and humor, Mike, Boots, Dawn, Alicia, and Jake from the legendary Four Sixes let viewers experience what it would be like to be a cowboy or cowgirl for a day.

"*Ride Around the World* is the first LF film from **Trinity Films**, an award-winning television and theatrical documentary company based in Austin, Texas. The production was led by producer/writer/director **Harry Lynch**, senior producer **Jeff Fraley**, and producer **Brady Dial**. International horseman, writer, and historian **Jasper Winn** served as story consultant and researcher. Cinematographers

Rodney Taylor and **David Douglas** captured the dramatic action and stunning landscapes with the IMAX MSM camera. Celebrated composer **Brian Satterwhite** crafted the score, providing a beautiful musical backdrop to the stunning images."

Ride Around the World opens on May 26 at the **Fort Worth Museum of Science and History** in Fort Worth, Texas.

Poseidon: The IMAX Experience

"When a rogue wave capsizes a luxury cruise ship in the middle of the north Atlantic Ocean, a small group of survivors find themselves unlikely allies in a battle for their lives. Preferring to test the odds alone, career gambler John Dylan (**Josh Lucas**) ignores the orders of the captain (**Andre Braugher**) to wait below for possible rescue and sets out to find his own way to safety. What begins as a solo mission soon draws others as Dylan is followed by a desperate father (**Kurt Russell**) searching for his daughter (**Emmy Rossum**) and her fiancé (**Mike Vogel**), a young couple who hours before couldn't summon the courage to tell him they were engaged and now face much graver challenges. Along the way they are joined by a single mother (**Jacinda Barrett**) and her wise-beyond-his-years son (**Jimmy Bennett**), an anxious stowaway (**Mia Maestro**) and a despondent fellow passenger (**Richard Dreyfuss**) who boarded the ship not sure he wanted to live but now knows he doesn't want to die.

"Determined to fight their way to the surface, the group sets off through the disorienting maze of twisted steel in the upside-down wreckage. As the unstable vessel rapidly fills with water the survivors must draw on skills and strengths they didn't even know they possessed, fighting against time for their survival."

Directed by **Wolfgang Petersen**; produced by Wolfgang Petersen, **Mike Fleiss**, **Duncan Henderson**, and **Akiva Goldsman**. Distributed by **Warner Bros. Pictures**. Premieres May 12.

THE BIZ

FILM STOCK

Imax reports 2006 Q1 loss

On May 9, **Imax Corporation** reported its financial results for the fiscal quarter ending March 31, 2006. The company posted a net loss of US\$5.8 million (-\$0.14 per share) on revenues of \$20.4 million, down from a profit of \$1.2 million (\$0.03 per share) on revenues of \$31.4 million in the same quarter of 2005. The loss was about 4 cents per share lower than previous guidance, due to worse-than-expected performance by *V for Vendetta* and other factors.

In the first quarter the company signed deals for eight projectors, six of which will be installed in North America, and recognized income from three systems. Two of those three were sales of used projectors to "customers which exercised an option to convert their leases to outright purchases," according to the company's 10Q filing.

Share prices dropped \$0.32 on the day of the announcement, closing at \$9.45, and continued falling over the next three weeks, closing at \$8.95 as this issue went to press.

In a conference call with analysts, co-CEOs **Richard Gelfond** and **Bradley Wechsler** discussed the company's search for a buyer or strategic partner, saying that they have received "preliminary proposals from a broad range of interested parties" and are preparing for "the second round of the process." The executives wouldn't comment on potential partners or the timeline of the process, nor would they provide guidance for Imax's full-year performance while the process is pending.

They did say that they expected earnings of \$0.05 to \$0.08 per share in the second quarter of 2006, on revenues of about \$40 million.

In response to an analyst's question Wechsler said that the initial cost for converting a full two-hour live-action 2D film to 3D would be about \$8 million, but he added that, as was the case with the DMR process, he expects the price and the time required to drop as the technology is improved.

Kader guilty of insider trading

Former **Imax Corporation** finance director **Khalid Kader** has pleaded guilty to insider trading and been fined US\$141,000 by Canada's Ontario Securities Commission. He has also been banned from serving as a director of any public company.

The commission charged Kader with buying 110,000 shares of Imax stock in his mother's name in October 2004, shortly before the company reported a \$1.8 million profit for the quarter that exceeded expectations (see *The Biz*, *LF Examiner*, November 2004). Kader sold the shares shortly after the announcement, making a profit of \$90,000. Kader initially denied knowledge of the transaction to OSC staff, which led to an additional charge of lying to the commission.

Commission vice-chair **Paul Moore** said that strong penalties were necessary to deter such actions, but credited Kader for "acting promptly and recognizing the seriousness of his actions and accepting the consequences," avoiding the expense of a full hearing.

In a statement, Imax said that Kader had "engaged in conduct designed to violate the securities laws and Imax's strict securities trading policies. Upon being informed of this matter, Imax immediately suspended the employee and subsequently terminated him, reaffirming that Imax will not tolerate any activity that violates the law, Imax policies, or the responsibility of trust which is essential to employment at Imax." The company did not say when Kader had been suspended or fired.

Imax hints at digital projector cost

In the conference call following the announcement of **Imax Corporation's** first quarter results (see *item above*), co-CEO **Bradley Wechsler** hinted at the target price for the digital LF projector the company has said it will produce some time in the future.

Wechsler said, "One of the reasons why digital is such an exciting opportunity for Imax [is that] in the 35mm world...the

ratio of the cost of a [digital] projector to a [35mm] print is about 100 to 1. One hundred thousand dollars to buy a projection system, one thousand dollars per print. We expect that the ratio of projector cost to print cost in the IMAX world [will be] 15 to 1, which means after 15 films, you can basically pay for the cost of the IMAX digital projector. That is unbelievably compelling in terms of payback and deployment."

In response to questions from *LF*, an Imax spokesperson declined to provide a specific amount for the print cost on which this ratio is based, saying only that Wechsler was assuming "a mix of 2D and 3D prints."

Forty-five-minute 2D prints cost about \$20,000; a print for a two-hour 3D feature could cost as much as \$100,000. If we assume a mix of 2D and 3D prints ranging from 90 minutes to two hours (since Imax's current focus is on commercial theaters), at an average price of \$70,000, the price point for the IMAX digital projector comes to slightly over \$1 million. That is \$500,000 less than the MPX projector, the company's least expensive film system. However, with different assumptions, the price could range anywhere from \$500,000 to \$1.5 million.

By comparison, the Sony 4K digital projector is available for about \$125,000; tiling the images from four of them to create a 4K by 8K image would cost about \$500,000. (This image would have an aspect ratio of 1.85, not the 1.43 of the traditional IMAX film projector. It is not known what the aspect ratio of the IMAX digital system will be.)

Experts we spoke to pointed out that, at the moment, no off-the-shelf server systems exist that can feed a single image to either an array of four 4K projectors or a single projector with that resolution, which would be the equivalent of 16 HD or 2K images. Developing such servers may be more complex than simply scaling up existing systems, and at the very least would require significantly more hardware than a basic 2K server. So support equip-

THE BIZ

DEALS

ment can be expected to represent a larger proportion of the total cost of a digital LF system than it is for an ordinary 2K digital cinema system.

Imax signs theater in Louisiana

Imax Corporation has signed a deal to install an MPX system in a Louisiana multiplex theater that has been remodeled since Hurricane Katrina hit last year. The **Holiday Cinema 12** is located in Covington, on the north side of Lake Pontchartrain, across from New Orleans, and about 25 miles from Slidell, LA, the headquarters of its owner, **O'Neil Theatres, Inc.** The O'Neil chain consists of 68 screens in nine locations in Louisiana, Mississippi, Alabama, and Florida.

The IMAX theater in Covington will open in June, in time for the opening of *Superman Returns* on June 30.

Real D adds digital 3D screens

California-based **Real D, Inc.**, has announced that it will install 20 more of its 3D digital projection systems in multiplex theaters owned by **Rave Motion Pictures** of Dallas, TX, bringing the chain's total to 29. The new units, to be installed in theaters in Alabama, Arkansas, Florida, Illinois, and Texas, will be in place in time to show *Monster House*, an animated 3D feature from **Columbia Pictures**, in July. Rave already has Real D systems in theaters in Alabama, Florida, Indiana, Ohio, and Texas.

The deal will increase the number of Real D installations worldwide to 124. According to *Screen Digest*, more than 500 digital cinema systems were in place as of the end of 2006, although most are not currently 3D capable. (Real D's system can be retrofitted to many existing digital cinema projectors.)

Dallas museums merge

Earlier this year, **Texas' Science Place** and the **Dallas Museum of Natural History** merged to become the **Museum of Na-**

ture and Science. Science Place was founded in 1946 as the Dallas Health Museum and was expanded with a new wing and IMAX Dome theater in 1996. It also has the only planetarium in Dallas. The Dallas Museum of Natural History was founded in 1936 as part of the Texas centennial celebration and has 50 dioramas of Texas wildlife as well as a collection of over 200,000 artifacts in entomology, ornithology, and other fields.

The new museum is housed in the three buildings of its predecessor organizations in Dallas' Fair Park, home to the annual Texas State Fair. Plans are being devel-



Science Place has become the Museum of Nature and Science.

oped to add a new 200,000-square-foot (18,400-square-meter) museum in Victory Park in downtown Dallas that would begin construction in 2009.

Threinen joins Nat Geo in DC

National Geographic Giant Screen Film Distribution has appointed **Derek Threinen** to the new position of director of film marketing, outreach, and corporate relations. He will be responsible for "developing and implementing film launch and marketing strategies" for the company's films, and will manage theater relations and fulfillment activities, according to a National Geographic press release. He will work from Nat Geo's Washington, DC, headquarters, but will answer to NGSFD president **Mark Katz**, who is based in Greenwich, CT.

Threinen comes to Nat Geo from Boston, where he was director of the **Simons**

PERSONNEL

IMAX Theatre at the **New England Aquarium**, which he helped launch in 2001. Before that he worked for **Simex/Iwerks**, as project, marketing, and operations manager at theaters around the world, including Hull, Canada; London, UK; and Singapore.

Rubin with Mad Systems

Judith Rubin has joined the marketing department of **Mad Systems**, a provider of audio-visual systems design, consulting, and technology. Rubin, a publicist and journalist with long experience in the LF and themed entertainment industries, will serve as a "strategist in media relations, marketing, and business development" for the company, whose clients include museums, attractions, and visitors centers.

Based in Orange, CA, Mad's recent installations include the **Kidspace Children's Museum** in Pasadena, CA, and the **Griffith Observatory** in Los Angeles.

Rubin has written for *LF Examiner*, *Film Journal International*, and *The Big Frame*. Previous clients have included the **Giant Screen Cinema Association** and the **Large Format Cinema Association**.

Kleiman sets up new Web sites

LF journalist **Joseph Kleiman** has left the **g.e.e.k. communications** and the **World Interactive Web** site to form **Jack Thompson Media**. The San Francisco-based company will cover digital, 70mm, and 3D cinema at www.kinotechnologies.com, which also houses the **World Interactive** archives. Another site, **Miked & Framed**, currently in development, will explore independent music and cinema and the cultures surrounding them.

Jack Thompson Media will also provide production support for entertainment and educational productions designed for multiplatform distribution. Kleiman's new email address is Joe@jackthompsonmedia.com.

GSCA Panel Looks at the Future of the LF Industry



Diane Carlson

(from GSCA on page 1)

-screen world of **Walt Disney**, with *Fantasia/2000*, and other studios with DMR films; that institutional theaters would choose to show commercial films, including some with R ratings; or that people would be able to watch films on their cell phones and iPods. She said her challenge to the present panel was not as difficult: she was only asking them to look four years into the future, to 2010.

Silverman has been developing new technologies for filmmaking for 26 years, and has won two technical Emmy Awards. He said that he has spent most of his career "trying to understand the impact of technology on the creative process." One of the most important changes in the making and presenting of movies has been the improved quality of the "living room experience," which has narrowed the difference between seeing a film at home and in a theater. He pointed out that the giant-screen film experience will not easily be recreated in home theaters, but added "a more fundamental question for this community is, 'Do you still have big stories to tell?'" He answered himself in the affirmative, saying it would be "inconceivable to me as a consumer" if the industry didn't.

On the technical side, Silverman said that film and lens technologies keep getting better, that digital enhancement of

35mm films for IMAX theaters has been "compelling," and that scanning 35mm film at 6K resolution or higher is a "low-cost and efficient approach" to creating content for the giant screen.

On the subject of 3D, Silverman said that "For the past 50 years or so, no matter how hard we try to kill it, it just won't go away. It's like 3D Whack-A-Mole. No matter how hard you whack that mole, it pops up somewhere else." (The reference is to a popular carnival game). He said that the next generation of LF filmmakers will have the technology to make giant-screen films more easily and cheaply, and will be able to create stories that can't be experienced on a TV set. He said that not even **Bill Gates** has an IMAX theater in his living room, to which Seattle's Carlson replied, "He comes to ours." Silverman said, "See? I think that says it all."

He closed by pointing out that this generation will have the "awesome responsibility" of replacing the 100-year-old technology of film with the cinema of the future. The LF world can help guide the rest of the film industry and can "ensure that the cinema of the future is truly worthy of its past."

John Lundin has been in the cinema business for 33 years. His employer, Cinemark USA, owns 3,400 35mm screens, six IMAX theaters, and four digital screens. He said that, based on the LF films in production and in development that had been presented at the conference, "I don't think you can feel anything but good about what we can do in the future." He spoke about the division of the LF world into commercial and institutional segments, and said that he's seen big changes in the relations between them in the few years he's been involved with the chain's IMAX theaters. Be-

cause Cinemark's **Terrell Falk** came to the company from the institutional world, Cinemark is one of the few commercial chains that has realized the benefits of drawing school groups to see traditional LF films. He said that other commercial operators have observed Cinemark and are concluding that they must also show non-fiction films along with Hollywood fare.

At the same time, institutional theaters are realizing that they can make money from DMR films, which they originally viewed with suspicion. Not all films will be right for all theaters; the key is to find the right blend, he said.

Alluding to the coming conversion of theaters to digital projection, Lundin said that "it will save us all a huge amount of money, because right now the cost of prints is absolutely prohibitive for everybody." He added that, until then, the industry needs to work on a way of sharing prints (with the distributors' permission) so that they aren't sitting idle and that distributors can get the most out of the investment they represent.

Lundin urged distributors to make more 35mm trailers available so that he can promote LF films in the 35mm theaters adjacent to his IMAX screens. Trailers are the cheapest form of advertising, he said, and can reach his many customers



Leon Silverman

who have never seen an LF film. "Getting [people] into the theater is the challenge. Once we get them in there, they're hooked."

MacGillivray has made 34 LF films, including *To Fly!*, *The Living Sea*, and *Everest*. He said that in 1998 he was asked to participate on the Sydney panel that Carlson had mentioned. **Imax Corporation** was in the middle of a boom in theater signings, especially to multiplex chains, *Everest* had just been released and was very successful, and everything seemed to be going up for the giant-screen business. "It came as a surprise to people when I said that I thought that we were headed for troubling times." He was criticized for misjudging the situation, but because so much of the industry is cyclical, he felt that tough times were coming, and he turned out to be right.

Now, he said, despite signs to the contrary, he thinks that the future looks more positive than it has for the last few years, and he offered a new set of predictions for the year 2010.

Fewer films. MacGillivray thinks there may be as few as two or four non-fiction LF films released in 2010, but "this may not be a problem, because I think those films will be of high quality." This is because most of the filmmakers who jumped into the business in the boom years of the late 1990s have left. Those who remain understand the industry better, and will therefore make better films.

Institutional theaters will rule. Institutional theaters will continue to be the "powerhouses" of the industry, "drawing anywhere from 200% to 500% more customers per site, per year, than the commercial megaplex theaters...as long as [they] continue to program at least 80% of their show schedules with mission-serving, non-fiction films."

Dome theaters will be stronger. Half of the audience for *Everest* saw it in a dome theater, even though they represent only 30% of all theaters. As 35mm theaters convert to digital 3D, and more Hollywood films are released in 3D, there will be many more opportunities to see 3D. Therefore, dome LF theaters will offer greater differentiation from conventional cinema than IMAX 3D does.

Digital cinema is coming. MacGillivray predicted that by 2010, 20% of the 35,000 conventional screens in North America will be digital, and 5% of the world's 150,000 screens will have been converted. "It just won't occur quite so quickly as the sales people who are selling projectors have told us."

Digital LF will take longer. "The digital equivalent of 15/70 [film projection] will not be affordably available for at least ten years from now, if at all. Substandard systems will be available, for sure," but screens over 40 feet (12 meters) tall will require quality higher than 15/70. "Anything less...will result in certain loss of at least 50% of the customer base for those theaters." MacGillivray said that the recent audience survey conducted by the GSTA supported these views, and that a high-quality image is the key to the success of the industry.

In closing, he said that the troubling times that he had predicted eight years ago have passed and that rosier times are ahead. LF audiences today are just as positive about the experience as those he surveyed 15 years ago. "We have something that people love and that satisfies them beyond anything else that they have ever seen. Let's get out there and do it."

Closing gala

The conference officially closed with a dinner at the Globe Theater in the Universal Studios theme park. The highlight of the night was a standup comedy routine by LF veteran **Chris Palmer**, whose budding career in comedy we have covered previously (see *LF Examiner*, September 2005). Among his industry-oriented one-liners:

"This is a tough business. This is what it feels like. First, stick a fork in your eye. Next, burn a large pile of money. And finally, obsess about your total lack of progress."

"If you are poor, lonely, and have low



John Lundin

self-esteem, then take up LF filmmaking and feel worse.

"I don't want to brag, but Andy [Gellis] told me that I was one of his most valued LFCA board members. He said I consistently raised the self esteem of all the other board members by my ineptitude."

"Following Greg [MacGillivray]'s success with *Everest* and now *Katrina*, he is now making a new LF film on hunting with Dick Cheney. Now what could go wrong there? It's going to be called *The Secret Adventures into the Amazing Journey of Hunting*."

Digital Dome Day

On the Saturday following the conference, a special presentation was held at the **Reuben H. Fleet Science Center** in San Diego, about 120 miles (190 kilometers) south of Los Angeles. Called the Digital Dome Demo, it was set up by **Steve Savage** of **Sky-Skan, Inc.**, a provider of digital planetarium instruments, full-dome video playback systems, and innovative computer controls based in Nashua, NH. The demonstration compared the capabilities of three different display systems on the Fleet's 76-foot (23-meter) IMAX dome, using the same program materials. This enabled participants to judge more accurately the brightness and clarity of the various images.

The three systems were the Fleet's existing IMAX 15/70 projector, a set of six

(see *GSCA* on page 13)

Getting Feedback from Rough Cut Screenings

(from **MACGILLIVRAY** on page 1)

parts that you were just riveted by?"

The first professional film I did took me four years to make, and I was showing my original [camera footage]. It was an 85-minute film about the very artful surfing that was going on in California at the time...

JH: That film was called...

GM: *A Cool Wave of Color*. And it was a kind of a beatnik film, jazz music, lots of color, lots of animation.

After a couple of screenings I went back and re-edited sections. I continued shooting and adding sections, and from, say, the middle of March [1964], through the end of June, I had maybe 20 screenings in different communities in Southern California, and the film changed completely. I had people that adored that movie, and they'd come and watch every screening. What I learned is that I can learn a lot just by watching an audience. It's like a comedian delivering jokes, or anyone who

knows how to speak to a crowd watching their body language. You learn when you're boring, when you're going too quickly, or when you're being misunderstood.

So I learned that I can improve the communication of the story, and get deeper emotions out of people. And just as a playwright will change the writing of his play after an off-Broadway run, or a comedian will change the delivery and writing of his jokes after ten nights of standup, you can improve a presentation. You're not going to radically improve it. You're not going to make it ten times better. You're going to change it by ten or twenty percent.

I also learned to accept criticism. Probably seventy or eighty percent of it is irrelevant: either it's things I can't do, or it's things I don't believe in. But there's twenty or thirty percent that I can actually learn from. And if you hear the same comment from 150 people, you go, "Well, that's a credible, valid point of view. Maybe I should do something that addresses that point of view."

JH: And so moving to some of the early LF films, like *To Fly!*, did you apply the same principle?

GM: For *To Fly!*, [partner] **Jim [Freeman]** and I had a couple of small test screenings in Laguna Beach as we were finishing the editing. Based on those test screenings, we were able to actually change a few of the sequences around. We engaged **Francis Thompson's** editor, **Sasha Hammid**, to help us re-edit a couple of sequences. He was a little bit bolder.

We were very reverent to the IMAX format. We watched the eight or ten films that had been made at that time, interviewed audience members, and talked to [Imax founder and filmmaker] **Graeme [Ferguson]** at great length. We flew up to Toronto and lived with Graeme for several days and basically tried to do whatever homework we could. We interviewed audiences [at the IMAX theaters] in Spokane and San Diego and basically tried to figure out the medium as well as we could.

The rule of thumb at the time was, "Let the image play and don't quick cut." There were a couple of elements where I decided, "Okay, I think you can quick cut if you keep the audience's center of interest in the same part of the screen, and are just replacing images. The train and stage coach intercutting, where it goes back and forth. Well, that was the fastest editing anyone had ever done. I had designed that. But on the barnstorming sequence, with the yellow biplane, Sasha said, "I think we can cut that more quickly." So we worked on it and actually did improve the sequence. He really brought an awful lot to that two-minute sequence in the film.

But we didn't do big test screenings for that film. We didn't have time.

JH: So who would have been at those screenings?

GM: Laguna Beach friends.

JH: The client?



To Fly! was MacGillivray Freeman Films' first giant-screen film..

GM: No.

JH: No one from Conoco [the film's sole sponsor]?

GM: No, we got the film basically edited and then showed it to Conoco and Smithsonian [the National Air and Space Museum, which commissioned the film].

JH: So where did the process of having these rough-cut screenings for exhibitors begin? Was it *Everest*?

GM: I did a little bit of that with *The Living Sea*, in that I showed it once at the [International Space Theater Consortium's] Mid-Winter meeting and maybe went back and did a couple little changes, based not on a questionnaire, but based on my own feeling watching it with this crowd. The film had already premiered [at the Museum of Science and Industry] in Chicago. We played it in the Chicago theater for almost a year and did 525,000 people, some record-breaking thing. I don't think I changed their version of it, but I went back and changed a couple of things in the narration.

And then *Everest*. We'd always done test screenings at our office in 35mm. With *The Living Sea*, *The Discoverers*, *To the Limit*, all of the IMAX theater films that we've done, we would have test screenings with people from Laguna Beach and the surrounding community. Educators, young people, old people, we try to get a good cross section and find out what they understand, what they don't understand, and see where we're making our mistakes.

JH: You do that in your own screening room at the office?

GM: Yeah. They can sit close. It's a non-perforated screen, it looks as good as you're going to get in 35mm.

JH: And in those screenings, do you have a discussion afterwards, or do you have a questionnaire?

GM: I have a questionnaire, always a questionnaire, because it kind of breaks the ice. Often I do an outline of what the film

sequences have been, so that they can recall them. Then we get people to rate their favorite scene, least favorite scene. Those are the two most critical things: what did you really like, what did you really dislike? Then I ask about the characterizations, whether they want to see more or less of certain characters.

Some things have come out of it were complete surprises. When we tested *Everest* with our 35mm audience, we asked them about the characters, fully thinking



Greg MacGillivray

that everyone was going to respond completely positively to [climbers] Ed Viesturs and his wife, Paula. They were on their honeymoon and that was emotional. And we thought that people were going to respond well to Araceli [Segarra], this cute climber from Spain who was going to be the first [woman from Spain] to climb Everest.

We thought Jamling [Norgay, son of Tenzing Norgay, who was the first to reach the summit of Everest with Edmund Hillary] was such a low-key character that he just wasn't going to go anywhere. An important character, but not a prime character.

But he was by far their favorite character. He had four lines of voice-over, everyone else had 14 or 15 lines of voice-over. He swamped the other characters in inter-

est.

We asked, "Why do you say this?" And they said, "Well, we know people like Ed. We know people like Araceli. We don't know anyone like Jamling." Plus, he's climbing the mountain in the memory of his father, he's Buddhist, and wants to climb it in the religious spirit of the mountain. This is interesting stuff.

Now, none of us expected that. I chose Jamling because of that back story, but I always thought that that was sort of a quiet part of the film. It turned us around, and I said, "Look at these results. We're missing a bet here. Let's strengthen this character as we weaken the others." You have to make that trade-off. And the trade-off is in screen time and story-telling time. So I thought, "What are we going to do? Let's build up his going to the monastery, the last place his father was."

JH: But did you have to work with only what you had already shot, or did you shoot more?

GM: Oh, yeah. When the climb was finished in May [1996], we worked on the film for another almost two years. And a good 40% of the movie was shot during that period of time.

JH: So that's when you started the process of showing your exhibitor clients the rough-cut screening in large format?

GM: It's kind of a funny story. I knew I had something really interesting and good. This film was going to be promoted better than any other film, we were going to launch it in a new way, theaters were pretty enthusiastic. So on June 19, 1997, I remember the day, nine months before the premiere, I had 19 of the key theaters to our office. I gave them a whole presentation, with all the advertising, all the special appearances, we brought Ed Viesturs in, we did a slide show. I made a speech, the marketers and public relations people made speeches, and we showed the movie in 35mm.

Everyone went, "Boy, the marketing really looks cool, but we don't know about the movie." We said, "We need you all, (see MACGILLIVRAY on page 10)

(from **MACGILLIVRAY** on page 9)

because we're investing \$2 million [in the marketing], and we're trying to get a sponsor to invest heavily. We need all you guys, for the first time, to book the movie to open the same day. Will you 19 come in?"

All of them said no. They said, "We don't even know if we're going to play this movie." And I went, "Oh, Jesus."

We talked about it and [director of distribution] **Bill Bennett** said, "You know what it is? It's that they can't see, like we can, what it's going to look like on the gigantic screen, ten times sharper than 35mm." And I said, "You know, you're probably right. Let's commit to showing it [at the ISTC conference] in Vancouver in September."

So we had a sunrise showing, because there were no other times available, 7 o'clock in the morning. And I'm just on pins and needles because I've already invested about \$4 million in this movie.

JH: Now is the version that you're showing in large format substantially changed from the 35mm version that most of them had already seen?

GM: It had changed maybe five percent.

JH: So basically the same film.

GM: Yeah. And the audience was just overwhelmed by the experience. It was really, really emotional. I was looking out at the crowd, which I always try to do, from my surfing movie days, watch their eyes, and at the end of the film I'm going, "God, people are weeping. The story's working." We didn't have any credits, so at the end of the film, **LeRoy London** [of the National Air and Space Museum] leaps up and goes "Bravo!" He's teary-eyed, and then everyone leapt up. And I thought, "This is awesome. It looks like people *may* join us on the bandwagon, may launch the film together." And sure enough, they did.

I remember **Mary Jane Dodge** came up to me and she was just effusive: "Oh my God. That's the best thing I've ever seen. I was just so emotionally wrapped up in it. You know what I need, though. I need more time on the top of the mountain." I

talked to two more people and they said, "I need more time on the top of the mountain. The whole movie gets us there, and then all of a sudden we have a minute up there to look around and that's it."

People also said in the questionnaire, "It seemed too easy to go up the mountain." The challenge was always how to make the mountain climb look difficult. The camera rarely came out when it was blowing at 60 mph. Really hard to do. Hard to do even when it's sunny.

So we learned those things: the climb had to appear harder to do, and more



Filming Top Speed.

time on top. Someone had done, with a Widelux camera, a beautiful panorama [at the summit]. I said, "Let me see if I can buy that." It had enough headroom for IMAX, and I made it into a point-of-view as if it's **Araceli's** camera viewfinder and she's photographing it from her point of view at the top.

And so we stretched that scene effectively and gave the audience that emotional experience at the top, based on this information that we didn't get from our 35mm test screenings, and that we didn't get from people who were working on the film with us. And it certainly improved the film at least two or three percent.

JH: Do you ever find yourself rebelling, saying, "Everybody wants me to do this, but really I don't want to"? Has it ever been a problem where you had a large number of people suggesting, "You ought

to change this," but it really conflicted with your own view of the film?

GM: Yeah. And I've always stuck to my vision.

JH: Can you think of any examples of that?

GM: I guess a good example would be back when we did *The Living Sea*, and this will be kind of a comical one, from a personal point of view.

JH: Good. We like comedy.

GM: I really wanted *The Living Sea* to be an artful film. A film that taught people certain things, but taught them through emotion and experience, not so much through words, and through the music as well. You're taken on an experience that is beautiful visually and aurally. The music is beautiful and the experience is beautiful. You get affection for the ocean because of the beauty it contains, and the movie experience has led you to. And [narrator] **Meryl Streep** plays a part, [composer] **Sting** plays a part.

One of the things we heard in the 35mm test screenings, over and over, was "The surfing sequence, Greg, is way too long. It's maybe three times too long." That happened every screening. I would not change a frame. We were continually improving the cut, but the length of the sequence was always the same. Partly because it was musical, partly because that was one of my power sequences in a very mellow film. I had that and I had the surf rescue boats as action sequences, and then I had some flying sequences in Palau. But otherwise it was a tame movie.

My mom, who always loved my surfing films, was an artist, an interior decorator, and she saw the art in it, particularly when I was using slow motion cameras and great backlighting and different ways to shoot surfing. [After seeing *The Living Sea* she wrote,] "This film is awesome, A-plus. Note: don't take a frame out of the surfing sequence."

And I didn't, and I think it was the right thing to do, because I had two pieces of music from Sting that worked perfectly

with it. I wanted to use both pieces. If I were to shorten either, it would have screwed up the music. And in the screenings in IMAX, there was absolutely no complaint about the length of the surfing sequence.

You have to believe in your own values and your own tastes. When people ask, "How do you use these questionnaires?" I always say, "Well, at least a third of your filmmaking and editing choices, are done on your own intuition, your own art. Another third of your decision making is based on your experience in the industry, what you feel is going to be good on the big screen, and the way that the audience eventually is going to relate to the film. And the other third could be affected by these questionnaires." So even at the highest point, it's only going to represent about a third of your decision making. And then of 100 questionnaires that you have, you probably only really make notes on maybe 20 things to change.

What I've tried to do with every one of my films is make a film that's going to be enduring, that'll last twenty years. When I see it again, I'm going to enjoy it just as much the second time or the third time or tenth time.

JH: Does a majority view in those questionnaires sway you? If everybody says one thing, you'll certainly think about it?

GM: Oh, yeah!

JH: Has it gone the other way, that a comment from one person, can make a difference, too?

GM: Absolutely. Because usually what happens is that you have an inkling that something's wrong. And if someone then brings it up, you go, "There's something going on here that I gotta investigate."

JH: So it's not simply a matter of majority rules?

GM: No. The other thing that's interesting, too, is that if people are complaining that "This scene was really boring," or "This scene, I didn't get it, it was confusing to me," usually, it's not *that* scene that

they're complaining about. Usually it's the scene *before* it. It's the setup, the way you've introduced it.

Writing in one of these short films has to be so succinct. You choose every word sparingly. So it's always a really interesting intellectual artistic challenge to edit one of these films.

JH: What about the expense and time involved in adding this process?

GM: It's more costly. It probably adds another \$300,000 to \$500,000 to a film if you test in 15/70 and then go back and change it. But in my estimation, because I'm going to live with the film for the next twenty years, it's important to me. So I'm willing to put up that extra money to save that money elsewhere.

JH: So do you plan to do that for every production, now? You don't consider doing a film without that testing and evaluation process?

GM: If we have a schedule that will allow us to do that, we plan for it. Now that doesn't always happen.

JH: Did any of the films you've done since *Everest* not have it?

GM: Yeah. Films that have not done it in IMAX, yes. Thirty-five millimeter always, because that's very little cost. But IMAX tests are expensive. *Adventures in Wild California* was on a quick release pattern and it didn't go through that process. *Top Speed* was the same way. The [Porsche] Cayenne was coming out and we had to get the film out.

JH: Have you found clients resistant to the idea of spending that additional money?

GM: It's not usually framed as additional money to them. It's just part of the production budget. And usually they're delighted. They get a chance to see the film in IMAX.

You know, it's my risk, too. I'm the one that's putting my neck out there. If the theaters hate it, they'll cancel their booking, and you're giving them that opportunity with a half-completed film. So you're taking a huge gamble. It's an interesting intellectual thing. I love the gamble of it.

JH: I notice that other filmmakers are doing this now. The makers of *Ride Around the World* just did it, so you seem to have established a precedent, a
(see **MACGILLIVRAY** on page 12)



Filming at the Eiger for Alps: Giants of Nature in 2005. Left to right: camera assistants Rob Walker and Michael Brown, director Greg MacGillivray, cinematographer Brad Ohlund.

(from **MACGILLIVRAY** on page 11)

practice that people are finding valuable.

GM: I don't know if people are doing it the same way that we do it. I haven't found it helpful to do it in small focus groups. What I have found valuable is when you have four or five hundred respondents to a certain cut. Anything less than that, I feel, is inadequate, and you're going to get fooled.

Probably the biggest test screenings we did was with *Coral Reef Adventure*. We had probably seven or eight thousand people see it. And of course, I pay a lot of attention to what our theater partners are saying, but they have to pay a lot of attention to what their customers are saying. There's a difference there. The theater people have seen 25 to 50 LF films. The general customer hasn't. It's a slightly different point of view.

JH: Have there been other surprises, any other reactions that you didn't expect, like the thing with Jamling?

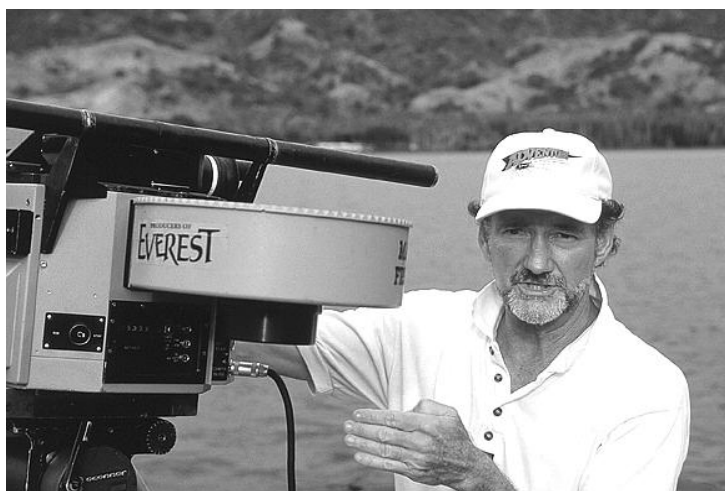
GM: With the Greece film, we showed it as a very rough cut. The film was maybe only two-thirds there, and the highlights were not there, and when I presented the film, I said, "Okay, this is a very, very rough cut, but I'd love to have your opinion. We have too many themes in the film, and I'd like to get your take on the themes." And we listed the themes and had people rate them on a one- to ten-point scale, and then write comments. I was able to take our theme level and halve it, and focus on themes that were more important to people, which was super helpful.

That was a very difficult film to write and produce because Greece is just way too complex. At times we had the story of Odysseus, and the story of Mycenaean culture, and the bronze age cultures on the islands, and we were just confusing the audience.

Val Kass [of the National Science Foundation] had a very astute point of view.

She said, "Look, for us at NSF, the important thing is archaeology, telling the story of an archaeologist." I said, "I've got this great archaeologist, and I think it will work if I focus the movie more around him at the expense of all these other things."

So I went back and actually did a tremendous amount of work researching and then rewriting the story of [archaeologist Christos] Doumas. We changed it completely, and went out and shot the sequence of him finding the *ostrakon* [pottery fragment] out near Temecula, California.



Filming *Coral Reef Adventure*.

JH: And this was all after you had done the rough cut?

GM: Yeah. Showed it in September, and shot all this in November. It was the fastest post-production that we'd ever done, because we had to bring it out in February.

The only downside is if people use the methodology incorrectly. A good example would be having too few respondents. Getting misled. Not understanding the one-third rule I mentioned. You still have to be a solid filmmaker, you still have to understand the industry, you still have to be an artist. Because the audience is coming to see *your* movie, not a museum director's movie.

You don't want to overlay too much information. The worst thing would be to take a group of respondents and say,

"Damn. I've got to add all kinds of narration to explain all this stuff. Let's triple the word count." Well, you're going to ruin your movie.

It's really important to know how to use it, and that's something that I've found people have a very tough time with because they're not accustomed to doing it. And they believe it too much. So I don't want people to believe this too much. The rule of thumb is that it gives you confidence to make a change that you already think is important. It validates what you had thought before but had lost sight of.

One of the positive things is that it takes you, while you're in the editorial process,

where you can't see the forest for the trees, and gives you a new-found perspective. You're all of sudden seeing it the way you saw it a year and a half ago, or the way the audience has just seen it, who had never seen it before. That is very helpful.

JH: Have you found that in trying to make changes that have been suggested through this process that you usually have to go out and shoot some new stuff, or can you often just rearrange what you've already got? How often do you have to shoot new material?

GM: Almost always. And that's problematic for my team. It's a lot of work and oftentimes we don't have a lot of time. Usually we're releasing a film in February or March and you screen it in September, make the decisions in October, based on a number of screenings.

JH: Not much time to get back to the top of Everest.

GM: Yeah. Making the final print is a two-month process, sometimes two and a half months. You've got to back everything into that. So you don't have a lot of time, and there are a lot of forces working against you doing that. But I've always said that I'm going to live with this film for the rest of my life, I want it to be as good as I

can get it, and for it to do the best that it can do. And I'm willing to put in my time and my money, because I've always seen — and it started with my first film — that if you do the film well, up to your own standards, and as well as you can do it, until it's basically ripped from your arms, it will gain an audience, and it will turn a profit. Even if you overspend on it, eventually you'll end up turning a profit.

Quality always wins out. Quality always will find a market, and find more markets than you ever expected. It'll find new markets, found money. If you do something adequately, or in a mediocre fashion, or just until you think it's okay but are not super happy with it, you're letting yourself down and you're letting your film down,

and you're letting your partners down. You've got to keep pushing it.

Out of the 60 movies that we've made, 35 or so in large format, we've never had a film that's lost money. There's only one of those films that I've ever been unhappy with artistically, and it was a television film that, essentially I was working for a client that wouldn't allow me to do that. I have my own tastes, I know what I want out of a film and just keep going until I get it, till I feel good about it, till I'm entertained by it, till I am amazed by it. And the money will be there, the success will be there, the return will be there. It'll be worth the effort. And that's the key to what we've always done.

(from **ARY** on page 1)

"the court determined the loss was between \$200,000 and \$400,000...a prison sentence is justified." Sentencing guidelines establish prison terms based on the value of the loss. Thompson had argued that the prosecutor's valuation was inflated.

The Associated Press quoted Ary as saying, "What motivated me in my career has never been money, never been fame."

The judge did not issue a decision on a forfeiture count that called for Ary to pay \$125,000 in restitution, but will hold a hearing on July 7 to determine the amount. Ary remains free until that hearing, at which time the judge will decide if he will continue to be free during an appeal that Ary tells LFX is planned.

Three noted astronauts, **Gene Cernan**, **Wally Schirra**, and **Tom Stafford**, who believe that the convictions were unjust, have established a defense fund to help defray Ary's legal expenses. The fund's Web site is www.maxarydefensefund.com.

(from **GSCA** on page 7)

Barco DLP digital projectors, and two Sony SXR4 4K projectors, the latter two set up specifically for the demonstration. The IMAX and Barco systems filled the full dome; the Sony projectors were configured to display a 4K by 4K image that covered an area of the screen about 120° square.

Savage started out with a presentation (using the Barco full-dome system) of DigitalSky 2, Sky-Skan's digital planetarium software package that permits the operator to move freely throughout the 3D universe. He then showed clips from the digitally produced full-dome shows *Son-*

icVision, *Infinity Express*, and *Molecularium*, and from *Search for Infinity* and **John Weiley's SolarMax**, both produced for LF screens.

The same clips were shown first with the full-dome Barco setup, then with the IMAX projector, and finally with the Sony 4K units. Although the Barco full-dome image was significantly better than many previous digital planetarium displays, the film was much brighter and sharper, and the 4K image was brighter and sharper still. However, this is not a fair comparison, since the 4K image did not fill the dome as the other two had. It was clear, however, that a full-dome system with 4K

projectors would easily rival 15/70 film. (We will have more information about digital LF systems in a future issue.)

The fall 2006 conference of the Giant Screen Cinema Association will be held at **Moody Gardens** in Galveston, TX, Sept. 18–20. Registration is now open. (See the item in *Shorts* on page 28.)

NEW AND FUTURE THEATERS

City	Organization	Country	Mfr	Format	2D/3D	Opened
Beijing	IMAX Theatre Beijing UME	CHINA	IMAX	1570	3D	3/06
Buenos Aires	Showcenter Norte IMAX Theatre	ARGENTINA	IMAX	1570	3D	3/06
Dongguan	Dongguan Science and Technology Museum	CHINA	IMAX	1570	2D	3/06
Cairo	Mubarak Educational City	EGYPT	IMAX	1570	2D	3/31/06
San Antonio, TX	Aztec on the River	USA	IWRK	870	2D	4/1/06
Colleyville, YX	Metro Cinema Colleyville	USA	IMAX	1570	3D	5/06
Ann Arbor, MI	Showcase Cinemas Ann Arbor	USA	IMAX	1570	3D	5/12/06
Manila	San Miguel Coca-Cola IMAX Theatre	PHILIPPINES	IMAX	1570	3D	5/19/06
Sofia	Cinema City IMAX Theater Sofia	BULGARIA	IMAX	1570	3D	6/06
Busan	CGV IMAX Theater Busan	SOUTH KOREA	IMAX	1570	3D	6/06
Covington, LA	Holiday Cinema 12	USA	IMAX	1570	3D	6/06
Erie, OH	Presque Isle Partnership	USA	KINO	870	2D	6/06
Saint Michael, MN	Cinemagic IMAX Theatre Saint Michael	USA	IMAX	1570	3D	8/06
Hong Kong Airport	Hong Kong Airport Authority	CHINA	IWRK	870	3D	8/06
Schenectady, NY	Proctors Theatre	USA	IWRK	870	2D	9/06



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Superman Returns

Red Sun Productions; distributor: Warner Bros.; director: Bryan Singer; DP: Newton Thomas Sigel, ASC; score: John Ottman; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

Ant Bully

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producer: Keith Alcorn. Cast: the voices of Zach Tyler, Nicolas Cage, Julia Roberts, Meryl Streep. 3D. Release: Aug. 4, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Open Season

Sony Pictures Animation; distributor: Sony Pictures Releasing; directors: Roger Allers, Jill Culton, Anthony Stacchi; script: Steve Bencich, Ron J. Friedman; executive producers: John B. Carls, Steve Moore. Cast: the voices of Martin Lawrence, Ashton Kutcher, Debra Messing. 3D. Release: Sept. 29, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren



Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: the voices of Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Dinosaurs 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.

— Principal photography is done. CGI is under way.

Hurricane on the Bayou

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; script: Glen Pitre; executive producer: Audubon Nature Institute. Narrator: Meryl Streep. Release: Dec. 22, 2006.

— The rough cut opens in New Orleans in August.
— The final version will open wide in December.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Early 2007.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables; line producers: Mark Krenzien, Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 2007

— Principal photography is complete.

Dinosaur Hunters*

The film will follow paleontologist Michael Novacek to the Gobi Desert and juxtapose his trip with the famous expedition of Roy Chapman Andrews in the 1920s

David Clark Inc., Maryland Science Center, Giant Screen Films; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David

Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30, 2007.

— June: Begin principal photography in New Mexico.
— August: Filming in Gobi Desert in Mongolia.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domic Paris. 90 minutes. 3D. Release: Spring 2007.

— Animation has begun and will continue through early 2007.

— Will be released as a digital 3D feature, and possibly in LF 3D as well.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: Fall 2007.

— July: Two-week expedition in the Azores to film sperm whales.

— September: Three-week expedition off Rurutu Island (Polynesia) to film humpback whales.

Sea Monsters: A Prehistoric Adventure* (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producer: Lisa Truitt, Tim Kelly. 3D. Release: October 2007.

— May: Filmed in the Bahamas.

— June: Filming in Kansas.

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: late 2007.

— May: Filming at Mount Vernon, George Washington's home in Virginia.

— June: Filming aials in Washington, DC.

July '07

Jan '08

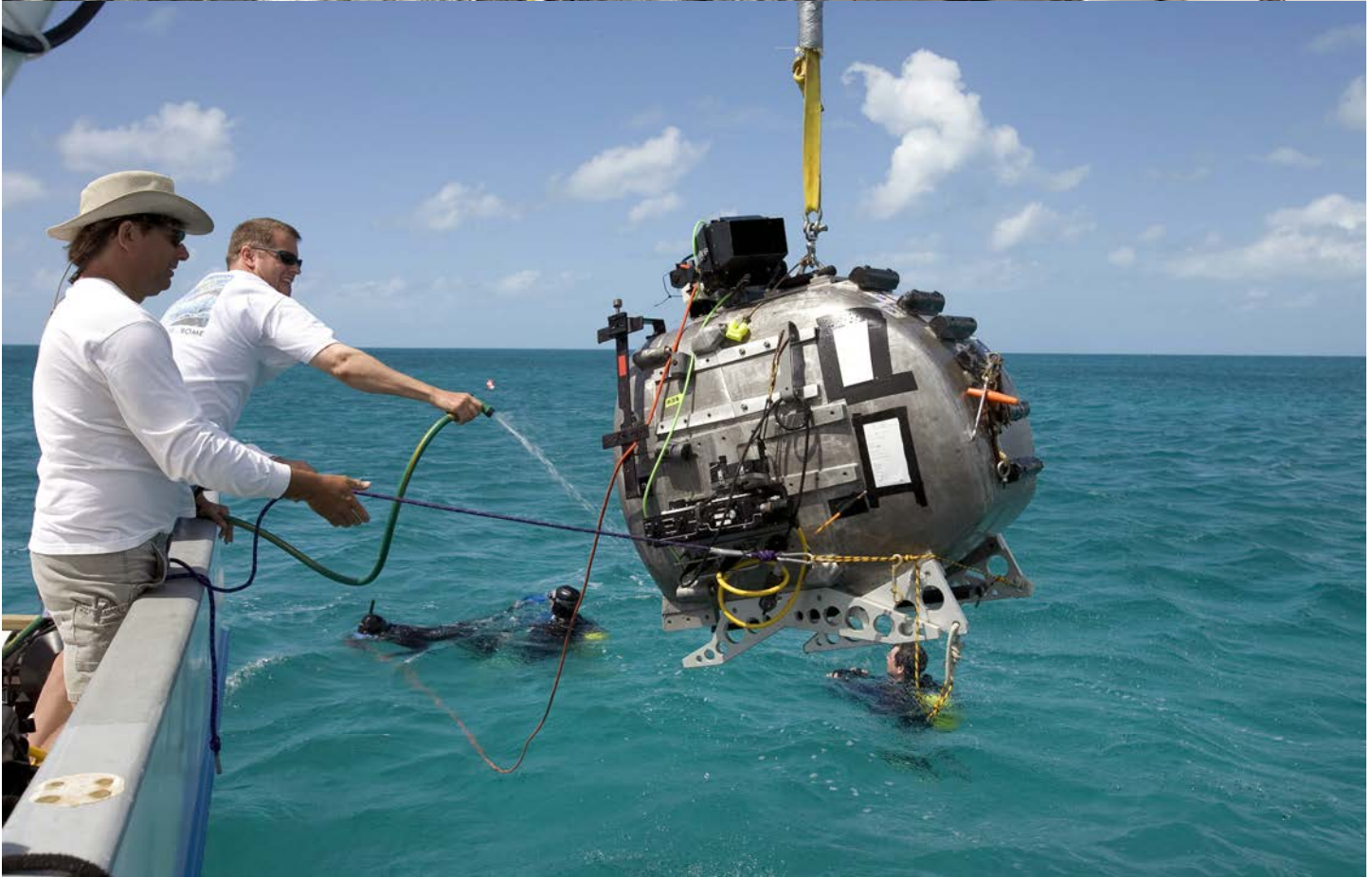
Jun '08

Alps
DinoHunt
FlyMe

Balloon

SeaMon
D&W3D

WTP



The National Geographic crew filming in 15/70 3D for Sea Monsters on and around Eleuthra Island in the Bahamas. Top right: underwater DP Bob Cranston (left) and director Sean Phillips. Bottom: key grip Bobby Adams (left) and first assistant camera operator Scott Hoffmann spraying off the Solido camera housing.

(from *SHORTS* page 28)

Theatre at AMC Loews Universal City in Los Angeles. Moderator **Marty Shindler** will host a discussion with **Tim Sassoon** and **Johnathan Banta** of **Sassoon Film Design** on the award-winning LF film *Magnificent Desolation*. **Craig Barron** of **Matte World Digital** will present his work on *Greece: Secrets of the Past*, and **Myles Connolly** will discuss the computer graphics created for *Wired to Win*.

Following the discussion, *Magnificent Desolation* will be screened.

A social hour with free refreshments begins at 6:30 p.m. and presentations begin at 7:30. It is free for members and \$15 for non-members. For more information, see <http://la.siggraph.org>.

Eather receives award

Robert Eather has been named the first winner of the Athelstan Spilhaus Award, presented by the **American Geophysical Union** at its annual conference in Baltimore, MD, on May 25.

The award recognizes AGU members "who have devoted portions of their lives to expressing the excitement, significance, and beauty of the Earth and space sciences to the general public." It was presented to Eather for his work in "building one-of-a-kind instruments – including a faint-light, IMAX color camera – to capture the real-time motions of the aurora borealis and australis" for the LF film *SolarMax*.

Eather is principal of **Keo Consultants**, based in Brookline, MA, and is author of the 1981 book, *Majestic Lights—the Aurora in Science, History and the Arts*, "arguably the best semi-popular account ever written on auroras and the history of humankind's involvement with them," according to the award citation.

3D conference seeks papers

The 2007 **Stereoscopic Displays and Applications** conference is accepting proposals for papers related to stereoscopic 3D techniques and technologies for presentation at the January 2007 meeting. According to organizers, "This conference will focus on recent advances in stereoscopic imaging, covering topics such as 3D display hardware, developments in computer software and digital techniques, and

applications that illustrate the user-interface issues and cost/benefit trade-offs of stereoscopic 3D displays."

The conference will be held in San Jose, CA, Jan. 28-Feb. 1, 2007. For more information, visit www.stereoscopic.org/2007/.

5D LF films in Austria, Germany

Five 3D films originally produced for giant-screen theaters have been shortened to about 25 minutes each and are being shown with digital HD projectors in so-called 5D theaters in Austria and Germany. The fourth "dimension" includes physical effects such as seat movement, wind, and water sprays; the fifth is context-appropriate scents.

Developed and operated by Austria's **Prime Cine Technologies**, the first theater opened in Graz, Austria, in July 2005, and the second in Vienna in October. Between them they have had 160,000 visitors. A third theater has opened in Berlin at the CineStar Hellersdorf multiplex.

The five films being shown are 3D **Entertainment's** *Sharks 3D* (shown in a 4D version, without scents), **Imax Corporation's** *Santa and the Snowman*, and **nWave Pictures' SOS Planet, Haunted Castle**, and *Encounter in the Third Dimension*. (The last has been retitled *Odyssey 5D*.)

Ultra HD cameras demoed

Two ultra-high definition digital cameras were demonstrated at the **National Association of Broadcasters** conference in Las Vegas in April, indicating the possibilities for LF digital image capture in the future. **Olympus** showed its Octavision camera, which uses four 2/3-inch CCD chips and has a resolution of 4K by 2K (3840x2160 pixels). It can record an hour of video on a 480GB hard-disk record via a fiber optic cable or use Gigabit Ethernet to record to a PC.

Japan's broadcasting company, **NHK**, demonstrated its Super HiVision 32-megapixel camera with 8K by 4K resolution (7680x4320 pixels), 16 times the resolution of standard HDTV. The 88-pound (40-kilogram) camera uses 1.25-inch CMOS chips and requires 3 Gbps of bandwidth.

Worldwide LF Theater Inventory

As of May 1, 2006

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	43	43	6	164	2	261
IWRK		22	7		23	1	53
KINO		1	2		5		8
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	4	100	68	8	213	4	397
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	8/70	5		6	22	33	
	10/70			2	19	21	
	15/70	9	10	2	25	46	
	Total	14	10	10	66	100	
Europe	8/70	3	5	5	11	24	
	15/70	12	15	5	12	44	
	Total	15	20	10	23	68	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	4		1	6	
	Total	1	5		2	8	
North America	8/70	7	8	1	26	42	
	15/70	26	52	4	89	171	
	Total	33	60	5	115	213	
South America	8/70				2	2	
	15/70				2	2	
	Total				4	4	
World	8/70	15	14	12	62	103	
	10/70			2	20	22	
	15/70	48	84	11	129	272	
	Total	63	98	25	211	397	

Bookings: May 2006 by Film

895 bookings of 98 films in 287 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Dallas MNS	11/24/05	5/27/06		Charlotte	11/18/05	5/31/06		Fort Lauderdale	3/3/06	7/06
	Los Angeles NA	5/1/06	10/31/06		Houston MNS	6/1/05	5/31/06		Grand Rapids Cel	3/3/06	7/06
Africa	Durban	9/24/04	6/2/06		Phoenix ASC	2/1/06	7/31/06		Halifax	3/3/06	7/06
	Menlyn	6/16/05	12/31/06		Saint Paul	3/17/06	9/4/06		Harrisburg	3/3/06	7/06
	Sioux Falls	1/28/06	5/26/06		Shanghai Dome	10/1/05	9/10/06		Hartford NA	3/3/06	7/06
	Toronto OP	6/1/05	12/31/06	BP	Lucerne	5/1/06	6/30/06		Indianapolis Imx	3/3/06	7/06
AIA3D	Poitiers Imax 3D	2/4/06	12/31/06	Bugs	Albany GA	12/3/04	6/30/06		Irvine Reg	3/3/06	7/06
AIWC	San Diego RHF	4/15/06	7/15/06		Baltimore	5/24/05	6/23/06		Kansas City AMC	5/5/06	6/29/06
AJ	Bogota	4/1/06	9/30/06		Birmingham UK	2/12/05	8/06		Katowice CC	5/17/06	5/16/07
	Rochester MSC	4/1/06	3/31/07		Calgary TWS	9/12/05	9/1/06		Krakow CC	5/17/06	5/16/07
Alamo	San Antonio 2D				Corsicana	5/1/06	10/1/06		Lansing Cel	3/3/06	7/06
Alaska	Baltimore	5/29/06	10/31/06		Galveston	5/23/03	5/23/06		Las Vegas Lux	3/3/06	7/06
	Berlin Disc	8/23/04	6/11/06		Grand Rapids Cel	4/9/04	6/1/06		London BFI	3/3/06	7/06
	Charleston WV	1/29/06	7/28/06		Hastings	12/5/05	6/4/06		London SM	3/3/06	7/06
	Nuremberg	1/1/04	6/30/06		Los Angeles CSC	3/23/04	6/1/06		Los Angeles CSC	3/3/06	7/06
	Vancouver Imx	5/26/06	10/5/06		Moscow	9/30/04	9/30/06		Los Angeles NA	3/3/06	7/06
ALBT	Atlanta FMNH	2/10/06	5/26/06		Norwalk	1/20/06	6/15/06		Louisville NA	3/3/06	7/06
	Coomera	11/1/05	10/31/07		Oulu	5/1/05	5/1/06		Melbourne MV	4/13/06	4/12/07
	Karlshamn	2/1/05	9/15/06		Saint Augustine	5/25/06	11/25/06		Montreal SC	5/3/06	9/30/06
	Louisville SC	10/1/05	5/31/06		Tampa Reg	9/30/05	5/20/06		Moscow	5/31/06	5/30/07
	Sioux Falls	5/27/06	10/6/06		Toronto OSC	5/5/06	1/5/07		Nashville Reg	3/3/06	7/06
	Speyer Dome	9/18/03	6/30/06	CRA	Albuquerque	3/25/06	10/15/06		Natick JF	3/3/06	7/06
	Toronto OP	6/1/05	12/31/06		Barcelona	2/16/06	2/18/07		New York AMC	3/3/06	7/06
AlienAdv	Barcelona	1/1/06	12/31/06		Fort Worth	2/1/06	8/3/06		Osaka Sun	3/3/06	7/06
	Berlin CS	3/1/00			Garza Garcia	5/1/06	10/31/06		Philadelphia	4/23/06	4/23/07
	Bratislava	4/1/06			Hastings	4/5/06	12/3/06		Providence Imx	3/3/06	7/06
	Eilat Epic	4/4/04	12/31/06		Karlshamn	1/15/06	8/31/07		Raleigh Exp	3/3/06	7/06
	Fort Lauderdale	5/1/06	4/30/07		Lucerne	9/16/05	9/15/06		Reading JF	3/3/06	7/06
	Glasgow	3/1/05	12/31/06		Madrid	5/1/06	10/31/06		Sacramento Imx	3/3/06	7/06
	Kaohsiung	4/1/06	6/30/06		New Orleans	5/26/06	9/1/06		Saint Louis Weh	3/3/06	7/06
	London BFI	7/23/05	12/31/06		Syracuse	2/18/06			Salt Lake City CP	3/3/06	7/06
	Madrid	4/2/03			Victoria	6/17/05	6/16/06		San Francisco AMC	5/19/06	6/29/06
	Prague CC	10/13/05	6/30/06	CV	Dallas MNS	12/24/05	5/24/06		Sandy	3/3/06	7/06
Amazon	Barcelona	7/1/05	6/30/06	Cyberwor	Birmingham UK	3/06	9/06		Seattle PSC 2	3/3/06	7/06
	Charleston SC	9/14/05	9/13/06		Dearborn	2/2/06	5/11/06		Sinsheim	5/4/06	11/3/07
	Kansas City Zoo	3/18/06	9/5/06		Istanbul AFM	1/1/06	12/31/06		Sydney WBS	5/25/06	5/24/07
	Raleigh Exp	2/1/06	10/6/06		Kuala Lumpur Di	10/27/05	10/26/07		Tampa Reg	3/3/06	7/06
Antarc	Melbourne MV	1/1/06	12/31/06		Poitiers Imax 3D	2/4/06	12/31/06		Tempe Imx	3/3/06	7/06
	Seattle PSC 1	3/1/06	2/28/07		Poznan CC	9/9/05	9/8/06		Tokyo Mer	3/3/06	7/06
	Shenyang SPP	3/1/06	9/10/06		Quebec	4/28/06	9/3/06		Vancouver Imx	3/3/06	7/06
	Sydney WBS	1/1/06	12/31/06		Seoul CGV	3/3/06	3/2/08		Virginia Beach	3/3/06	7/06
AOTD	Birmingham UK	4/7/06		Dolphins	Hyderabad	8/15/05	8/14/06		Warsaw CC	5/17/06	5/16/07
	Saint Augustine	12/23/05	6/06		Mumbai	12/2/05	12/1/06		West Nyack Imx	3/3/06	7/06
Apollo13	Hutchinson	2/1/05	8/15/06		Parker	3/4/06	3/2/07		White Plains NA	3/3/06	7/06
	Singapore SC	4/12/06	5/11/06		Portland	3/15/06	6/16/06		Winnipeg	3/3/06	7/06
AR	Aguascalientes	3/06	9/06	DS3D	San Diego RHF	3/31/06	6/30/06	E3D	Glasgow	6/25/04	12/31/06
	Atlantic City	2/06	9/06		Ann Arbor NA	5/12/06	11/4/06		Moscow	7/1/05	6/30/06
	Barcelona	3/3/05	8/3/06		Apple Valley Imx	3/3/06	7/06		Poznan CC	10/11/05	6/30/06
	Berlin Disc	2/05	6/06		Atlantic City	3/3/06	7/06		Sinsheim	5/16/03	12/31/06
	Charleston WV	12/05	6/06		Austin	3/3/06	7/06	EMSH	Castle Rock	3/92	
	Fort Worth	3/3/06	5/25/06		Baltimore	5/26/06	6/30/07	Everest	Albuquerque	11/15/05	6/15/06
	Guayaquil	4/06	10/06		Berlin CS	4/6/06	10/5/07		Atlantic City	1/10/06	6/30/06
	La Coruna	1/06	6/06		Birmingham AL	5/27/06	11/22/06		Chandigarh	5/15/06	5/14/07
	Madrid	3/3/05	8/3/06		Boston NEA	3/3/06	7/06		Manila	5/19/06	5/29/07
	Natick JF	2/06	9/06		Buenos Aires NA	5/12/06	4/30/07		Mumbai	12/2/05	12/1/06
	Nuremberg	7/05	7/06		Buford Reg	3/3/06	7/06	ExpiClub	Saint Felicien	4/1/06	9/30/06
	Oviedo Yel	3/06	9/06		Cathedral City	3/3/06	7/06		San Antonio Aztec	4/1/06	9/1/07
	Pitea	9/05	6/06		Charleston SC	3/3/06	7/06		Taipei MCRC	1/1/06	12/31/06
	Quebec	4/06	10/06		Chattanooga	3/3/06	7/06	Extreme	Stockholm	11/25/05	5/31/06
	Reading JF	2/06	9/06		Chicago Imx	3/3/06	7/06	FEOC	Toronto OP	10/1/05	10/1/06
	Reno Fleisch	12/05	6/06		Cincinnati NA	3/3/06	7/06	FightPil	Alamogordo	10/1/05	10/1/06
	Richmond SMV	1/06	5/26/06		Dallas Cmk	3/3/06	7/06		Apple Valley Imx	1/13/06	5/1/06
	Salt Lake City CP	12/05	6/06		Dearborn	3/3/06	7/06		Appleton	2/3/06	6/9/06
	Thessaloniki	12/05	6/06		Denver CC Reg	3/3/06	7/06		Baltimore	7/8/05	6/30/06
	Valencia Spn	9/15/04	6/14/06		Dublin Reg	3/3/06	7/06		Birmingham AL	3/18/06	9/5/06
Beavers	Calgary TWS	1/25/06	1/24/07		Fitchburg Star	3/3/06	7/06		Boston MOS	9/8/05	6/1/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FON	Chantilly	12/10/04	12/10/06	GF GN	Houston MNS	6/1/05	9/30/06	JGWC JIAC	Karuizawa Mer	1/1/06	12/31/06
	Columbus COSI	5/26/06	12/1/06		Lucerne	5/1/05	8/31/06		Poznan CC	6/1/05	5/31/06
	Corpus Christi	2/3/05	12/31/06		Menlyn	9/16/05	9/15/06		Salt Lake City CP	7/1/05	6/30/06
	Dallas MNS	5/27/06	11/27/06		Myrtle Beach	4/1/06	3/30/07		Taipei WVC	2/1/06	1/31/07
	Davenport	5/21/05	5/31/06		Nuremberg	12/1/02	12/31/06		Vantaa	9/5/05	8/27/06
	Dayton	12/3/04	12/3/06		Penrith	7/16/05	7/15/06		Charleston WV	5/17/06	7/30/06
	Garden City	12/10/04	12/31/06		Speyer Dome	1/23/05	12/31/06		Lehi	1/1/06	11/1/06
	Hampton	12/10/04	12/31/06		Spokane	5/20/05	9/30/06		New York AMNH	5/30/06	9/26/06
	Hong Kong SM	12/10/05	12/31/06		Stockholm	3/1/04	12/31/06		Pitea	3/1/05	8/31/06
	Huntsville	3/11/05	8/31/06		Yellowstone	2/10/06	2/10/07	Kilimanj L&C	San Antonio Aztec	4/15/06	4/14/07
	Hutchinson	5/20/05	8/31/06	Greece	Sudbury	3/1/03	3/31/07		Gatineau	1/14/06	6/30/06
	Killeen	5/2/06	11/2/06		Saint Félicien	4/05	12/06		Nuremberg	4/1/04	6/30/06
	Las Vegas Lux	12/10/04	12/31/06		Taipei MCRC	1/1/06	12/31/06		Albany GA	1/7/06	6/30/06
	Menlyn	2/3/06	5/3/06		Vancouver Imx	3/1/06	10/31/06		Appleton	3/12/05	6/30/06
	Natick JF	1/27/06	6/1/06		Winnipeg	6/1/04	6/1/06		Baton Rouge	1/1/05	6/30/06
	Oklahoma City	10/21/05	10/19/06		Chicago MSI	2/16/06	6/15/07		Boston MOS	9/28/02	6/30/06
	Pensacola	6/3/05	8/31/06		Cleveland	2/16/06	6/15/06		Cincinnati MC	10/1/03	12/31/06
	Richmond SMV	5/27/06	10/1/06		Copenhagen	2/16/06	6/15/06		Col Springs Cmk	1/4/06	1/3/07
	Saint Louis SC	3/11/05	12/31/06		Duluth	2/24/06	6/15/06		Copenhagen	9/1/05	6/30/06
	Seattle PSC 1	12/26/04	12/31/06	HaunCast	Edmonton TWS	2/17/06	6/15/06		Corpus Christi	1/1/03	12/31/06
	Seoul 63	2/1/06	8/1/06		Harrisburg	2/16/06	6/15/07		Dearborn	9/1/04	8/31/06
	Sioux Falls	5/27/06	10/6/06		Louisville SC	2/16/06	2/15/07		Evansville Sho	2/10/06	6/30/06
	Taipei MCRC	1/1/05	1/1/07		Memphis Pink	2/16/06	6/15/06		Fort Lauderdale	9/26/04	12/31/06
	Toronto OSC	3/1/06	1/31/07		Montreal SC	3/15/06	6/15/06		Fort Worth	9/1/03	6/30/06
	Victoria	5/26/06	11/26/06		Oklahoma City	3/10/06	3/9/07		Garden City	9/1/04	12/31/06
	Winnipeg	5/5/06	11/6/06		Orlando SC	3/1/06	2/15/07		Grand Rapids Cel	2/1/05	6/30/06
	Appleton	7/15/05	6/30/06		Providence Imx	5/12/06	9/12/06		Hastings	12/1/03	
	Baltimore	11/5/04	6/30/06		Richmond SMV	2/16/06	9/06		Houston MNS	6/5/05	12/31/06
	Barcelona	7/22/05	8/30/06		Sacramento Imx	3/15/06	9/14/06		Hutchinson	4/1/06	3/31/07
	Berlin Disc	9/1/05	8/31/06	HB	San Diego RHF	2/16/06	2/07	LOLL LS	Milwaukee	6/18/05	5/31/06
	Bogota	12/1/05	11/30/06		Seattle PSC 2	2/16/06	6/15/06		Myrtle Beach	6/1/04	5/31/06
	Boston MOS	5/28/04			Speyer IMAX	2/16/06	6/15/06		Norwalk	1/17/03	
	Calgary TWS	3/20/05	6/30/07		Spokane	2/24/06	2/1/07		Portland	8/16/02	8/06
	Charlotte	2/11/05	6/30/06		Stockholm	2/16/06	9/12/06		Raleigh Exp	1/15/05	5/30/06
	Cincinnati MC	10/2/04	6/30/06		Tampa MOSI	2/16/06	6/15/06		Saint Augustine	9/4/04	7/31/06
	Des Moines	4/7/06	7/31/06		Vancouver TWS	2/16/06	12/1/06		Saint Louis Arch	5/29/04	
	Durban	4/1/05	6/30/06		Berlin CS	4/5/01	12/06		Saint Paul	10/7/03	6/30/06
	Dwingeloo	6/1/05	5/30/06		Berlin Disc	4/5/01	12/06		San Antonio 2D	8/18/05	6/30/06
	Edmonton TWS	7/1/04			Eilat Epic	4/4/04	12/31/06		San Diego RHF	8/2/02	9/06
	Fort Lauderdale	9/13/04	12/31/06		Galveston	11/7/05	1/7/07		San Jose CA	10/1/03	12/31/06
	Fort Worth	5/28/04	5/30/06	M3D	Katowice CC	1/1/06	6/30/06		Shreveport	9/7/04	6/30/06
	Hastings	3/7/05	5/31/06		Kuala Lumpur Di	5/19/05	6/20/06		Sioux Falls	10/1/04	5/31/06
	Houston MNS	3/6/05	5/26/06		Las Vegas Lux	3/12/02	12/31/06		Spokane	2/10/06	6/30/06
	Hutchinson	2/2/05	5/31/06		London BFI	12/1/01	12/06		Yellowstone	6/15/02	12/31/06
	Jackson MS	2/1/06	7/31/06		London SM	9/2/04	12/31/06		Loch Lomond	7/24/02	
	Jakarta	11/1/05	10/30/06		Madrid	6/12/02	12/06		Albany GA	5/1/06	11/3/06
	Leon Exp	12/1/05	6/30/06		Manchester UCI	9/1/02	12/31/06		Hartberg	3/15/06	9/15/06
	London SM	2/24/06			Melbourne MV	9/13/01	12/06		Barcelona	5/1/04	12/31/06
	Malaga Yel	3/25/06	12/31/06		Moscow	1/1/04	9/30/06		Madrid	6/1/04	5/31/06
	Melbourne MV	2/15/05	6/30/06		Nuremberg	5/28/03	12/31/06		Mexico City Cin	7/1/05	5/30/06
	Myrtle Beach	4/1/06	3/30/07		San Antonio 3D	8/15/03	12/31/06		Moscow	1/15/06	1/15/07
	Nanchang	11/15/05	11/30/06		Sydney WBS	9/20/01	12/06	M3Dcc MagDes	Karlsahmn	11/1/05	10/31/07
	Nuremberg	11/1/05	10/31/06		Barcelona	5/7/02	12/06		Stockholm	2/18/05	12/31/06
	Oakland	1/7/05	7/30/06		Buenos Aires NA	5/11/06	5/31/07		Alamogordo	2/23/06	2/22/07
	Pittsburgh CSC	9/3/04	6/30/06		Calgary TWS	2/16/06	2/28/07		Berlin CS	12/1/05	11/30/06
	Quebec	2/20/06	2/28/07		Davenport	4/17/06	8/17/06		Birmingham UK	2/11/06	2/10/07
	Raleigh Exp	5/1/06	1/31/07		Edmonton TWS	1/1/06	6/30/07		Bradford	9/23/05	9/22/06
	Richmond SMV	9/18/04	6/30/06		Guayaquil	11/1/03	12/31/06		Branson	3/10/06	7/31/06
	Rochester MSC	4/1/05	6/15/06		Hague	10/10/01	10/31/06		Bratislava	4/1/06	3/31/07
	Saint Louis SC	9/17/04	12/31/06		Houston MNS	2/25/06	9/4/06		Bristol	4/1/06	11/1/06
	San Diego RHF	5/28/04	9/30/06		Kuwait City	11/13/04	6/13/06		Charleston SC	9/23/05	12/31/06
	San Jose CA	7/15/04	7/31/06	Galapago	Lucerne	1/1/06	8/31/06		Copenhagen	1/14/06	1/13/07
	Sudbury	1/30/06	9/4/06		Madrid	11/6/02	10/31/06		Davenport	11/25/05	6/15/06
	Sydney WBS	9/25/04	9/26/06		Melbourne MV	10/7/02	12/31/06		Des Moines	1/12/06	5/15/06
	Tampa MOSI	5/27/06	5/31/07		Oakland	1/1/06	12/31/06		Detroit SC	9/23/05	5/15/06
	Valencia Spn	2/1/06	2/2/07		Providence Imx	1/1/06	6/30/06		Fort Lauderdale	9/23/05	12/31/06
	Victoria	10/7/04	6/30/06		Saint Paul	3/1/06	9/4/06		Glasgow	3/31/06	7/1/07
	Vulcania	1/1/06	12/31/07		Speyer Dome	1/1/06	12/31/06		Guadalajara Cin	3/10/06	5/10/06
	Moscow	10/24/05	10/23/06		Stockholm	11/30/01	12/31/06		Huntsville	11/23/05	11/22/06
	New York AMNH	10/17/05	5/29/06		Sudbury	5/1/04	6/30/06		Hyderabad	2/13/06	1/31/07
	Taipei MCRC	7/1/05	6/30/06		Sydney WBS	7/22/02	12/31/06		Kaohsiung	1/1/06	7/31/06
GC	Albany GA	5/6/06	10/31/06	HC HCBTD HH ITD	Tampa MOSI	8/15/05	8/31/06		Katowice CC	2/24/06	2/23/07
	Appleton	8/19/05	6/30/06		Toronto OSC	10/12/01	8/06		Krawow CC	2/24/06	2/23/07
	Berlin Disc	10/1/04	12/31/06		Huntsville	2/1/06	2/1/07		KSC 2	9/23/05	
	Dhaka	9/26/05	10/3/06		San Simeon	8/17/96			Kuala Lumpur Di	3/24/06	3/23/07
	Ghaziabad Aer	2/10/06	2/10/07		Berlin Disc	4/1/02	12/31/06		Las Vegas Lux	11/14/05	5/13/06
	Grand Canyon	11/1/99	12/06		Bratislava	4/7/05	3/14/07		Little Rock	11/23/05	5/24/06
	Hartberg	9/6/03	9/30/06		Istanbul AFM	11/25/05	11/24/06		London BFI	9/23/05	9/22/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOE	London SM	9/23/05	9/22/06	NASCAR	Victoria	4/15/06	6/30/06		London BFI	5/12/06	6/06
	Los Angeles CSC	9/23/05	6/22/06		Woodridge Cmk	3/31/06	6/30/06		Los Angeles AMC	5/12/06	6/06
	Melbourne MV	10/20/05			Barcelona	2/24/06	7/15/06		Los Angeles NA	5/12/06	6/06
	Memphis Pink	3/4/06	10/10/06		Garden City	6/13/05	9/06		Louisville NA	5/12/06	6/06
	Moscow	4/12/06	4/11/07		Incheon CGV	1/12/06			Mississauga FP	5/12/06	6/06
	Mumbai	1/20/06	1/31/07		Kuala Lumpur Di	2/23/06	2/22/07		Montreal FP	5/12/06	6/06
	Omaha Zoo	1/27/06	7/26/06		Madrid	2/3/06	7/15/06		Moscow	5/12/06	6/06
	Pensacola	3/1/06	2/28/07		Malaga Yel	7/22/05	5/14/06		Mumbai	5/12/06	6/06
	Pittsburgh CSC	9/23/05			Omaha Zoo	1/27/06	7/26/06		Myrtle Beach	5/12/06	6/06
	Raleigh Exp	9/23/05	6/30/06		Richmond SMV	3/22/06	6/25/06		Nashville Reg	5/12/06	6/06
	Saint Augustine	11/26/05	7/30/06		Saint Louis SC	3/1/06	9/30/06		Natick JF	5/12/06	6/06
	Saint Louis SC	4/28/06	9/30/06	Niagara	Seoul CGV	1/12/06			New Rochelle Reg	5/12/06	6/06
	San Antonio 3D	1/1/06	7/1/06		Lucknow	7/1/05	6/30/06		New York AMC	5/12/06	6/06
	Shreveport	11/25/05	5/24/06		Niagara	7/1/86			Ontario Reg	5/12/06	6/06
	Sinsheim	5/4/06	5/24/06	OnGuard OO	Singapore DC	2/13/99			Paris Gau	5/12/06	6/06
	Sydney WBS	10/20/05			Chicago MSI	9/12/05	6/1/06		Philadelphia	5/12/06	6/06
	Tallahassee	11/23/05	5/24/06		Cincinnati MC	11/12/05	6/10/06		Phoenix AMC	5/12/06	6/06
	Victoria	2/1/06	7/30/06	OrigLife OW3D	Guayaquil	3/06	12/06		Pittsburgh Cmk	5/12/06	6/06
	Warsaw CC	2/24/06	2/23/07		Houston MNS	5/27/06	8/30/06		Raleigh Exp	5/12/06	6/06
	Washington NASM	9/23/05			Jackson MS	10/23/05	11/15/06		Reading JF	5/12/06	6/06
	Winnipeg	11/23/05	5/22/06		Saint Paul	1/12/06	5/11/06		Richmond FP	5/12/06	6/06
	Appleton	4/7/06	10/10/06		San Diego NHM	3/31/01	12/06		Rochester Cmk	5/12/06	6/06
	Atlantic City	9/23/05	6/30/06		Tianjin	1/15/06	6/15/06		Saint Louis Weh	5/12/06	6/06
	Barcelona	5/1/03	12/31/06		Tijuana	10/18/01	12/15/06		San Francisco AMC	5/12/06	6/06
	Berlin Disc	10/1/04	12/31/06		Taichung BET	4/1/03	11/1/06		San Jose CA	5/12/06	6/06
	Boston MOS	6/16/01			Berlin CS	6/5/03	6/30/06		Sandy	5/12/06	6/06
	Cincinnati MC	5/1/03	12/31/06	Ozarks Poseidon	Berlin Disc	6/12/03	6/30/06		Seattle PSC 2	5/12/06	6/06
	Cocoa	4/16/03	12/31/06		Eilat Epic	4/4/04	6/30/06		Seoul CGV	5/12/06	6/06
	Durban	1/1/06	6/30/06		Galveston	5/25/06	12/31/06		Singapore SC	5/12/06	6/06
	Dwingeloo	5/15/04	5/30/06		Melbourne MV	2/1/04	6/30/06		Taipei WWC	5/12/06	6/06
	Fort Worth	9/7/04	3/6/07		Moscow	10/9/04	6/30/06		Tallahassee	5/12/06	6/06
	Grand Rapids Cel	2/1/05	5/30/06		Nuremberg	7/29/04	12/31/06		Tampa Reg	5/12/06	6/06
	Hague	10/14/04	12/31/06		San Antonio 3D	1/1/06	6/30/06		Tokyo Mer	5/12/06	6/06
	Hampton	8/1/05	7/31/06		Sydney WBS	7/1/04	12/31/06		Toronto FP	5/12/06	6/06
	Madrid	5/1/03	12/31/06		Branson	1/93	12/07		Tulsa Cmk	5/12/06	6/06
	Manchester UCI	7/1/02	6/06		Amsterdam PN	5/12/06	6/06		Valencia Reg	5/12/06	6/06
	Melbourne MV	3/1/05	12/31/06		Ann Arbor NA	5/12/06	6/06		Vaughan FP	5/12/06	6/06
MOF	Norwalk	1/1/06	12/31/06		Apple Valley Imx	5/12/06	6/06		West Nyack Imx	5/12/06	6/06
	Nuremberg	1/3/03	12/31/06		Atlantic City	5/12/06	6/06		White Plains NA	5/12/06	6/06
	Oakland	12/17/04	9/30/06		Birmingham UK	5/12/06	6/06		Winnipeg	5/12/06	6/06
	Portland	11/2/01	6/06		Boise Reg	5/12/06	6/06		Woodridge Cmk	5/12/06	6/06
	Saint Louis SC	1/1/06	12/31/06		Bristol	5/12/06	6/06	Pulse	Lubbock	12/16/05	5/29/06
	San Diego RHF	11/1/01	9/06		Buffalo Reg	5/12/06	6/06		Pottiers Omni	2/4/06	12/31/06
	San Jose CA	2/12/03	12/31/06		Buford Reg	5/12/06	6/06		Winnipeg	2/1/06	7/30/06
	Sioux Falls	12/1/03	5/31/06		Calgary FP	5/12/06	6/06	Rheged Roar	Penrith	7/1/00	
	Speyer Dome	1/23/05	12/31/06		Cathedral City	5/12/06	6/06		Garza Garcia	4/15/05	6/30/06
	Toronto OP	7/1/04	12/31/06		Chicago Imx	5/12/06	6/06		Houston MNS	1/20/06	5/31/06
	Winnipeg	8/1/05	6/30/06	MOTM	Cincinnati NA	5/12/06	6/06	ROF RovMars	Lubbock	10/21/05	5/29/06
MOTN	Winsted	12/19/05	12/19/06		Col Springs Cmk	5/12/06	6/06		Lucerne	11/29/05	10/31/06
	Pensacola	11/8/96			Columbus AMC	5/12/06	6/06		Nuremberg	5/12/05	6/30/06
	Saint Paul	1/15/06	8/31/07		Cuernavaca Cmx	5/12/06	6/06		Paris Geo	6/22/05	6/21/06
	Beijing CSTM	9/1/04	9/1/06		Dallas Cmk	5/12/06	6/06		Rochester Cmk	10/8/05	8/31/06
	Calgary TWS	3/1/06	5/30/07		Davenport	5/12/06	6/06		Sudbury	5/1/06	12/30/06
	Mobile	1/1/05	6/1/06		Dearborn	5/12/06	6/06		Taipei AM	1/15/06	1/31/07
	San Antonio Aztec	4/1/06	9/1/07		Detroit AMC	5/12/06	6/06		Tijuana	2/1/06	7/31/06
	Birmingham UK	12/15/05	9/15/07		Dubai	5/12/06	6/06		Toronto OP	5/15/05	9/30/06
	Des Moines	1/2/06	10/2/06		Dublin Reg	5/12/06	6/06		Nuremberg	3/25/06	9/24/06
	Detroit SC	2/1/06	9/1/06		Edmonton FP	5/12/06	6/06		Apple Valley Imx	1/27/06	5/06
	Harrisburg	9/10/05	9/9/06	MysticInd	Evansville Sho	5/12/06	6/06		Austin	1/27/06	5/06
	Hong Kong SM	2/1/06	7/31/06		Fitchburg Star	5/12/06	6/06		Buford Reg	1/27/06	5/06
	Houston MNS	10/1/05	9/30/06		Fort Worth	5/12/06	6/06		Chantilly	1/27/06	5/06
	Louisville SC	1/15/06	9/15/06		Ghaziabad Aer	5/12/06	6/06		Charleston SC	1/27/06	5/06
	Mobile	3/1/06	8/31/06		Glasgow	5/12/06	6/06		Chicago Imx	1/27/06	5/06
	Oviedo Yel	5/27/05			Grand Rapids Cel	5/12/06	6/06		Dallas Cmk	1/27/06	5/06
	Pittsburgh CSC	4/7/06	8/7/06		Halifax	5/12/06	6/06		Denver CC Reg	1/27/06	5/06
	Saint Louis SC	10/10/05	7/10/06		Hampton	5/12/06	6/06		Dublin Reg	1/27/06	5/06
	Saint Paul	10/10/05	7/10/06		Harrisburg	5/12/06	6/06		Fort Worth	1/27/06	5/06
	San Antonio 2D	1/1/06	10/1/06		Hartford NA	5/12/06	6/06		Garden City	1/27/06	5/06
	Sudbury	9/30/05	6/30/06		Houston Reg	5/12/06	6/06		Grand Rapids Cel	1/27/06	5/06
	Syracuse	5/7/05			Huntsville	5/12/06	6/06		Halifax	1/27/06	5/06
	Toronto OSC	10/10/05	7/10/06		Hyderabad	5/12/06	6/06		Houston MNS	1/27/06	5/06
	Birmingham UK	1/9/06	6/9/06		Incheon CGV	5/12/06	6/06		Houston Reg	1/27/06	5/06
	Denver CC Reg	9/23/05	6/15/06		Irvine Reg	5/12/06	6/06		Indianapolis Imx	1/27/06	5/06
	Durban	3/15/06	3/14/07		Kansas City AMC	5/12/06	6/06		New Rochelle Reg	1/27/06	5/06
	Edmonton TWS	10/1/05	6/1/07		King of Prussia Reg	5/12/06	6/06		New York AMC	1/27/06	5/06
	Paris Geo	12/15/05	12/15/06		Langley FP	5/12/06	6/06		Providence Imx	1/27/06	5/06
	Regina	5/12/06	10/13/06		Lansing Cel	5/12/06	6/06		San Francisco AMC	1/27/06	5/06
	Sydney WBS	2/3/06	5/3/06		Lincolnshire Reg	5/12/06	6/06		San Jose CA	1/27/06	5/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SAA SacrPlan Seasons SFTGS Sharks3D	Sandy	1/27/06	5/06	TTL Vendetta	Fort Worth	5/28/05	9/5/06	WOC WS3D	Calgary TWS	2/1/06	6/30/07
	Tempe Imx	1/27/06	5/06		Istanbul AFM	7/1/05	6/30/06		Cocoa	7/1/02	12/31/06
	Vancouver Imx	1/27/06	5/06		Norwalk	10/7/05			Durban	9/16/05	9/15/06
	Washington NASM	1/27/06	5/06		Poznan CC	6/1/05	5/31/06		Fort Lauderdale	6/1/04	5/31/06
	West Nyack Imx	1/27/06	5/06		Quebec	2/10/06	9/3/06		Hague	9/6/04	12/31/06
	White Plains NA	1/27/06	5/06		Syracuse	12/10/05			San Diego RHF	7/1/03	9/06
	Penrith	7/1/05	7/31/06		Espinho	12/1/05	12/1/06		Spokane	3/15/04	12/31/06
	Regina	5/1/05	12/31/06		Apple Valley Imx	3/17/06	5/12/06		Winnipeg	8/1/05	6/30/06
	Kolkata SC	10/14/05	10/13/06		Atlantic City	3/17/06	5/12/06		Politers Imax 3D	2/4/06	12/31/06
	Espinho	11/30/05	8/31/06		Boise Reg	3/17/06	5/12/06		Atlanta FMNH	1/1/06	
	Amneville	3/24/05	6/30/06		Buffalo Reg	3/17/06	5/12/06		Baltimore	2/06	
	Bangkok	5/10/06	12/31/06		Buford Reg	3/17/06	5/12/06		Berlin CS	6/30/05	
	Berlin CS	3/24/05	6/30/06		Calgary FP	3/17/06	5/12/06		Berlin Disc	6/30/05	
	Berlin Disc	3/23/05	6/30/06		Cathedral City	3/17/06	5/12/06		Birmingham AL	1/21/06	
	Boston NEA	3/24/05	6/30/06		Chicago Imx	3/17/06	5/12/06		Birmingham UK	7/2/05	12/31/06
	Bradford	2/11/06	12/31/06		Cincinnati NA	3/17/06	5/12/06		Boston NEA	5/12/05	5/31/06
	Bristol	1/28/06	12/31/06		Col Springs Cmk	3/17/06	5/12/06		Bradford	7/29/05	12/31/06
	Dallas Cmk	1/20/06	12/31/06		Columbus AMC	3/17/06	5/12/06		Bratislava	1/15/06	6/30/07
	Dearborn	2/4/06	12/31/06		Dallas Cmk	3/17/06	5/12/06		Bristol	5/20/05	5/31/06
	Galveston	2/21/05	12/31/06		Denver CC Reg	3/17/06	5/12/06		Charleston SC	2/1/06	1/31/07
	Guadalajara Cin	4/28/06	12/31/06		Detroit AMC	3/17/06	5/12/06		Chattanooga	5/27/05	5/31/06
	Kansas City Sci	5/1/06	12/31/06		Dublin Reg	3/17/06	5/12/06		Col Springs Cmk	2/15/06	12/31/06
	Katowice CC	9/9/05	9/9/06		Edmonton FP	3/17/06	5/12/06		Columbus COSI	1/4/06	12/31/06
	Kuwait City	1/10/06	12/31/06		Evansville Sho	3/17/06	5/12/06		Durban	3/31/06	9/30/06
	Lehi	3/13/06	12/31/06		Fitchburg Star	3/17/06	5/12/06		Eilat Epic	2/1/06	4/30/07
	London SM	2/6/06	12/31/06		Grand Rapids Cel	3/17/06	5/12/06		Fort Lauderdale	4/28/05	4/30/07
	Melbourne MV	7/28/05	7/28/06		Halifax	3/17/06	5/12/06		Galveston	9/2/05	9/30/06
	Mexico City Cin	1/25/06	12/31/06		Hartford NA	3/17/06	5/12/06		Kansas City Sci	9/24/05	9/30/06
	Moscow	4/14/05	6/30/06		Houston Reg	3/17/06	5/12/06		Katowice CC	10/14/05	6/30/06
	New Orleans	5/26/06	12/31/06		Irvine Reg	3/17/06	5/12/06		Krakow CC	10/14/05	6/30/06
	Nuremberg	3/24/05	12/31/06		Kansas City AMC	3/17/06	5/12/06		Lansing Cel	1/20/06	9/30/06
	Omaha Zoo	3/1/06	12/31/06		King of Prussia Reg	3/17/06	5/12/06		Las Vegas Lux	5/25/05	5/06
	Osaka Sun	1/1/06	12/31/06		Langley FP	3/17/06	5/12/06		Lehi	9/1/05	8/31/06
	Poznan CC	5/19/06	12/31/06		Lansing Cel	3/17/06	5/12/06		London BFI	5/20/05	5/31/06
	Prague CC	1/12/06	12/31/06		Lincolnshire Reg	3/17/06	5/12/06		London SM	5/20/05	5/31/06
	Quebec	2/10/06	12/31/06		Los Angeles AMC	3/17/06	5/12/06		Louisville SC	5/28/06	1/7/07
	Rochester Cmk	1/27/06	12/31/06		Los Angeles NA	3/17/06	5/12/06		Melbourne MV	6/8/05	12/31/06
	Sydney WBS	5/5/05	12/31/06		Louisville NA	3/17/06	5/12/06		Montreal SC	10/5/05	10/4/06
	Virginia Beach	12/26/04	6/06		Mississauga FP	3/17/06	5/12/06		Moscow	9/1/05	8/31/06
	Warsaw CC	9/9/05	9/9/06		Montreal FP	3/17/06	5/12/06		Myrtle Beach	6/1/05	12/31/06
	Xalapa	3/14/06	12/31/06		Nashville Reg	3/17/06	5/12/06		Natick JF	5/12/05	5/31/06
Skydance SOA Solarmax	Shijiazhuang	1/06	1/07	Natlick JF	Natlick JF	3/17/06	5/12/06	WTW	New Orleans	5/26/06	8/31/06
	Dallas AA	2/26/99			New Rochelle Reg	3/17/06	5/12/06		Nuremberg	6/30/05	
	Calgary TWS	3/06	2/07		New York AMC	3/17/06	5/12/06		Omaha Zoo	5/1/05	12/31/06
	Cocoa	10/1/02	7/30/06		Ontario Reg	3/17/06	5/12/06		Providence Imx	4/1/06	9/30/06
	Dwingeloo	1/1/06	12/31/06		Phoenix AMC	3/17/06	5/12/06		Reading JF	5/12/05	5/31/06
	Hastings	3/6/06	9/11/06		Pittsburgh Cmk	3/17/06	5/12/06		Sacramento Imx	2/10/06	6/30/06
	Oakland	1/1/06	12/31/06		Reading JF	3/17/06	5/12/06		Saint Augustine	3/10/06	3/31/07
	Seattle PSC 1	12/31/03	7/31/06		Richmond FP	3/17/06	5/12/06		San Antonio 3D	1/27/06	1/27/07
	Vantaa	2/1/06	1/30/07		Rochester Cmk	3/17/06	5/12/06		Singapore DC	1/1/06	6/30/06
	SOSPI	Barcelona	7/1/05		Saint Louis Weh	3/17/06	5/12/06		Sinsheim	6/30/05	12/31/06
SpaceSta	Krakow CC	1/13/06	7/31/06	San Antonio 2D	San Antonio 2D	3/17/06	5/12/06		Stockholm	2/1/06	2/15/07
	Kuwait City	6/15/05	6/13/06		San Francisco AMC	3/17/06	5/12/06		Sydney WBS	8/8/05	
	Madrid	7/1/05	6/30/06		Sandy	3/17/06	5/12/06		Warsaw CC	10/11/05	6/30/06
	Osaka Sci	12/3/05	5/21/06		Spokane	3/17/06	5/12/06		Woodridge Cmk	2/15/06	12/31/06
	Ankara AFM	10/1/05	9/30/06		Tampa Reg	3/17/06	5/12/06		Boston MOS	12/9/05	12/9/06
	Cairo MEC	3/31/06	3/31/07		Toronto FP	3/17/06	5/12/06		Cleveland	5/1/96	10/15/06
	Chantilly	9/1/05	8/31/06		Tulsa Cmk	3/17/06	5/12/06		Denver MNS	3/3/06	10/31/06
	Fitchburg Star	12/23/05	6/22/06		Valencia Reg	3/17/06	5/12/06		Fort Lauderdale	1/12/06	1/31/07
	Ghazlabad Aer	2/15/06	2/16/07		Vaughan FP	3/17/06	5/12/06		Kansas City Sci	2/4/06	8/4/06
	Huntsville	5/24/02	9/06		West Nyack Imx	3/17/06	5/12/06		Melbourne MV	2/1/06	1/31/07
SU SupeSpee TBAA	Hutchinson	6/1/02	6/07	Vikings	White Plains NA	3/17/06	5/12/06	YBS Yell ZC	Montreal SC	1/12/06	1/31/07
	Nanjing	12/1/05	11/30/06		Woodridge Cmk	3/17/06	5/12/06		Portland	3/6/06	9/30/06
	Pittsburgh CSC	4/26/05	6/1/06		Lucerne	4/16/06	6/15/06		San Diego RHF	4/7/06	4/7/07
	Politers Solido	2/4/06	12/31/06		Regina	1/1/06	6/30/06		San Jose CA	1/1/06	1/31/07
	Sinsheim	1/1/06	6/30/06		Singapore DC	3/06	8/06		Sandy	3/1/06	2/28/07
	Toulouse	5/10/05	5/9/06		Stockholm	9/16/05	8/15/06		Seattle PSC 2	12/26/05	12/31/06
	Dayton	9/27/02			Politers MC	2/4/06	12/31/06		Spokane	5/26/06	4/30/07
	Cedar Rapids	3/31/06	3/07		Alamogordo	7/1/05	6/30/06		Tampa MOSI	5/27/06	5/30/07
	Baton Rouge	5/24/03			Cedar Rapids	3/3/06	7/13/06		Vancouver TWS	12/17/05	12/16/06
	Oakland	1/1/04	9/30/06		Roanoke	3/11/06	9/11/06		Shreveport	11/5/05	7/6/06
Texas TF	Austin	5/3/03		Sacramento Imx	Sacramento Imx	5/5/06	11/5/06		Yellowstone	4/1/03	12/06
	Warner Robins	7/92			Shanghai Dome	11/1/05	10/31/06		Puebla	9/1/05	5/1/06
	Washington NASM	7/1/76			Vulcania	2/22/02			Villahermosa	1/1/06	9/1/06
Trex	Birmingham UK	1/06	6/06	Vulcania WATE Whales	Katoomba	6/1/97			Zion	5/24/94	
	Dearborn	1/26/06	5/11/06		Baton Rouge	3/1/04					
	Dubai	6/22/05	6/21/06		Berlin Disc	10/1/04	12/31/06				

May 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	AR	3/06	9/06		Whales	10/1/04	12/31/06		AR	12/05	6/06
Alamogordo	FightPil	10/1/05	10/1/06		WS3D	6/30/05			JAC	5/17/06	7/30/06
	MagDes	2/23/06	2/22/07	Birmingham AL	DS3D	5/27/06	11/22/06	Charlotte	Beavers	11/18/05	5/31/06
	VOTDS	7/1/05	6/30/06		FightPil	3/18/06	9/5/06		FON	2/11/05	6/30/06
Albany GA	Bugs	12/3/04	6/30/06		WS3D	1/21/06		Chattanooga	DS3D	3/3/06	7/06
	GC	5/6/06	10/31/06	Birmingham UK	AOTD	4/7/06			WS3D	5/27/05	5/31/06
	L&C	1/7/06	6/30/06		Bugs	2/12/05	8/06	Chicago Imx	DS3D	3/3/06	7/06
	LS	5/1/06	11/3/06		Cyberwor	3/06	9/06		Poseidon	5/12/06	6/06
Albuquerque	CRA	3/25/06	10/15/06		MagDes	2/11/06	2/10/07		RovMars	1/27/06	5/06
	Everest	11/15/05	6/15/06		MOTN	12/15/05	9/15/07		Vendetta	3/17/06	5/12/06
Amneville	Sharks3D	3/24/05	6/30/06		MysticInd	1/9/06	6/9/06	Chicago MSI	Greece	2/16/06	6/15/07
Amsterdam PN	Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06		OO	9/12/05	6/1/06
Ankara AFM	SpaceSta	10/1/05	9/30/06		Trex	1/06	6/06	Cincinnati MC	FON	10/2/04	6/30/06
Ann Arbor NA	DS3D	5/12/06	11/4/06		WS3D	7/2/05	12/31/06		L&C	10/1/03	12/31/06
	Poseidon	5/12/06	6/06	Bogota	AJ	4/1/06	9/30/06		MOE	5/1/03	12/31/06
Apple Valley Imx	DS3D	3/3/06	7/06		FON	12/1/05	11/30/06		OO	11/12/05	6/10/06
	FightPil	1/13/06	5/1/06	Boise Reg	Poseidon	5/12/06	6/06	Cincinnati NA	DS3D	3/3/06	7/06
	Poseidon	5/12/06	6/06		Vendetta	3/17/06	5/12/06		Poseidon	5/12/06	6/06
	RovMars	1/27/06	5/06	Boston MOS	FightPil	9/8/05	6/1/06		Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06		FON	5/28/04		Cleveland	Greece	2/16/06	6/15/06
Appleton	FightPil	2/3/06	6/9/06		L&C	9/28/02	6/30/06		WTW	5/1/96	10/15/06
	FON	7/15/05	6/30/06		MOE	6/16/01		Cocoa	MOE	4/16/03	12/31/06
	GC	8/19/05	6/30/06	Boston NEA	WTW	12/9/05	12/9/06		Solarmax	10/1/02	7/30/06
	L&C	3/12/05	6/30/06		DS3D	3/3/06	7/06		Whales	7/1/02	12/31/06
	MOE	4/7/06	10/10/06		Sharks3D	3/24/05	6/30/06	Col Springs Cmk	L&C	1/4/06	1/3/07
Atlanta FMNH	ALBT	2/10/06	5/26/06		WS3D	5/12/05	5/31/06		Poseidon	5/12/06	6/06
	WS3D	1/1/06		Bradford	MagDes	9/23/05	9/22/06		Vendetta	3/17/06	5/12/06
Atlantic City	AR	2/06	9/06		Sharks3D	2/11/06	12/31/06		WS3D	2/15/06	12/31/06
	DS3D	3/3/06	7/06	Branson	WS3D	7/29/05	12/31/06	Columbus AMC	Poseidon	5/12/06	6/06
	Everest	1/10/06	6/30/06		MagDes	3/10/06	7/31/06		Vendetta	3/17/06	5/12/06
	MOE	9/23/05	6/30/06		Ozarks	1/93	12/07	Columbus COSI	FightPil	5/26/06	12/1/06
	Poseidon	5/12/06	6/06	Bratislava	AlienAdv	4/1/06			WS3D	1/4/06	12/31/06
	Vendetta	3/17/06	5/12/06		ITD	4/7/05	3/14/07	Coomera	ALBT	11/1/05	10/31/07
Austin	DS3D	3/3/06	7/06		MagDes	4/1/06	3/31/07	Copenhagen	Greece	2/16/06	6/15/06
	RovMars	1/27/06	5/06	Bristol	WS3D	1/15/06	6/30/07		L&C	9/1/05	6/30/06
	Texas	5/3/03			MagDes	4/1/06	11/1/06		MagDes	1/14/06	1/13/07
Baltimore	Alaska	5/29/06	10/31/06		Poseidon	5/12/06	6/06	Corpus Christi	FightPil	2/3/05	12/31/06
	Bugs	5/24/05	6/23/06	Buenos Aires NA	Sharks3D	5/20/05	5/31/06		L&C	1/1/03	12/31/06
	DS3D	5/26/06	6/30/07		WS3D	5/20/05	5/31/06	Corsicana	Bugs	5/1/06	10/1/06
	FightPil	7/8/05	6/30/06		DS3D	5/12/06	4/30/07	Cuernavaca Cmx	Poseidon	5/12/06	6/06
	FON	11/5/04	6/30/06	Buffalo Reg	HB	5/11/06	5/31/07	Dallas AA	SOA	2/26/99	
	WS3D	2/06			Poseidon	5/12/06	6/06	Dallas Cmk	DS3D	3/3/06	7/06
Bangkok	Sharks3D	5/10/06	12/31/06		Vendetta	3/17/06	5/12/06		Poseidon	5/12/06	6/06
Barcelona	AlienAdv	1/1/06	12/31/06	Buford Reg	DS3D	3/3/06	7/06		RovMars	1/27/06	5/06
	Amazon	7/1/05	6/30/06		Poseidon	5/12/06	6/06		Sharks3D	1/20/06	12/31/06
	AR	3/3/05	8/3/06		RovMars	1/27/06	5/06		Vendetta	3/17/06	5/12/06
	CRA	2/16/06	2/18/07	Cairo MEC	Vendetta	3/17/06	5/12/06	Dallas MNS	AEK	11/24/05	5/27/06
	FON	7/22/05	8/30/06	Calgary FP	SpaceSta	3/31/06	3/31/07		CV	12/24/05	5/24/06
	HB	5/7/02	12/06		Poseidon	5/12/06	6/06		FightPil	5/27/06	11/27/06
	M3D	5/1/04	12/31/06		Vendetta	3/17/06	5/12/06	Davenport	FightPil	5/21/05	5/31/06
	MOE	5/1/03	12/31/06	Calgary TWS	Beavers	1/25/06	1/24/07		HB	4/17/06	8/17/06
	NASCAR	2/24/06	7/15/06		Bugs	9/12/05	9/1/06		MagDes	11/25/05	6/15/06
	SOSPI	7/1/05	6/30/06		FON	3/20/05	6/30/07	Dayton	Poseidon	5/12/06	6/06
Baton Rouge	L&C	1/1/05	6/30/06		HB	2/16/06	2/28/07		FightPil	12/3/04	12/3/06
	TBAA	5/24/03			MOTM	3/1/06	5/30/07		SU	9/27/02	
	Whales	3/1/04			Solarmax	3/06	2/07	Dearborn	Cyberwor	2/2/06	5/11/06
Beijing CSTM	MOTM	9/1/04	9/1/06		Whales	2/1/06	6/30/07		DS3D	3/3/06	7/06
Berlin CS	AlienAdv	3/1/00		Castle Rock	EMSH	3/92			L&C	9/1/04	8/31/06
	DS3D	4/6/06	10/5/07	Cathedral City	DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06
	HaunCast	4/5/01	12/06		Poseidon	5/12/06	6/06		Sharks3D	2/4/06	12/31/06
	MagDes	12/1/05	11/30/06		Vendetta	3/17/06	5/12/06	Denver CC Reg	Trex	1/26/06	5/11/06
	OW3D	6/5/03	6/30/06	Cedar Rapids	SupeSpee	3/31/06	3/07		DS3D	3/3/06	7/06
	Sharks3D	3/24/05	6/30/06		VOTDS	3/3/06	7/13/06		MysticInd	9/23/05	6/15/06
	WS3D	6/30/05		Chandigarh	Everest	5/15/06	5/14/07		RovMars	1/27/06	5/06
Berlin Disc	Alaska	8/23/04	6/11/06	Chantilly	FightPil	12/10/04	12/10/06		Vendetta	3/17/06	5/12/06
	AR	2/05	6/06		RovMars	1/27/06	5/06	Denver MNS	WTW	3/3/06	10/31/06
	FON	9/1/05	8/31/06		SpaceSta	9/1/05	8/31/06	Des Moines	FON	4/7/06	7/31/06
	GC	10/1/04	12/31/06	Charleston SC	Amazon	9/14/05	9/13/06		MagDes	1/12/06	5/15/06
	HaunCast	4/5/01	12/06		DS3D	3/3/06	7/06		MOTN	1/2/06	10/2/06
	HH	4/1/02	12/31/06		MagDes	9/23/05	12/31/06	Detroit AMC	Poseidon	5/12/06	6/06
	MOE	10/1/04	12/31/06		RovMars	1/27/06	5/06		Vendetta	3/17/06	5/12/06
	OW3D	6/12/03	6/30/06	Charleston WV	WS3D	2/1/06	1/31/07	Detroit SC	MagDes	9/23/05	5/15/06
	Sharks3D	3/23/05	6/30/06		Alaska	1/29/06	7/28/06		MOTN	2/1/06	9/1/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Dhaka	GC	9/26/05	10/3/06		Poseidon	5/12/06	6/06		WS3D	9/24/05	9/30/06
Dubai	Poseidon	5/12/06	6/06		RovMars	1/27/06	5/06		WTW	2/4/06	8/4/06
	Trex	6/22/05	6/21/06		Vendetta	3/17/06	5/12/06	Kansas City Zoo	Amazon	3/18/06	9/5/06
Dublin Reg	DS3D	3/3/06	7/06	Guadalajara Cin	MagDes	3/10/06	5/10/06	Kaohsiung	AlienAdv	4/1/06	6/30/06
	Poseidon	5/12/06	6/06		Sharks3D	4/28/06	12/31/06		MagDes	1/1/06	7/31/06
	RovMars	1/27/06	5/06	Guayaquil	AR	4/06	10/06	Karlshamn	ALBT	2/1/05	9/15/06
	Vendetta	3/17/06	5/12/06		HB	11/1/03	12/31/06		CRA	1/15/06	8/31/07
Duluth	Greece	2/24/06	6/15/06		OO	3/06	12/06		M3Dcc	11/1/05	10/31/07
Durban	Africa	9/24/04	6/2/06	Hague	HB	10/10/01	10/31/06	Karuizawa Mer	ITD	1/1/06	12/31/06
	FON	4/1/05	6/30/06		MOE	10/14/04	12/31/06	Katoomba	WATE	6/1/97	
	MOE	1/1/06	6/30/06		Whales	9/6/04	12/31/06	Katowice CC	DS3D	5/17/06	5/16/07
	MysticInd	3/15/06	3/14/07	Halifax	DS3D	3/3/06	7/06		HaunCast	1/1/06	6/30/06
	Whales	9/16/05	9/15/06		Poseidon	5/12/06	6/06		MagDes	2/24/06	2/23/07
	WS3D	3/31/06	9/30/06		RovMars	1/27/06	5/06		Sharks3D	9/9/05	9/9/06
Dwingeloo	FON	6/1/05	5/30/06		Vendetta	3/17/06	5/12/06		WS3D	10/14/05	6/30/06
	MOE	5/15/04	5/30/06	Hampton	FightPil	12/10/04	12/31/06	Killeen	FightPil	5/2/06	11/2/06
	Solarmax	1/1/06	12/31/06		MOE	8/1/05	7/31/06	King of Prussia Reg	Poseidon	5/12/06	6/06
Edmonton FP	Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06		Vendetta	3/17/06	5/12/06
	Vendetta	3/17/06	5/12/06	Harrisburg	DS3D	3/3/06	7/06	Kolkata SC	Seasons	10/14/05	10/13/06
Edmonton TWS	FON	7/1/04			Greece	2/16/06	6/15/07	Krakow CC	DS3D	5/17/06	5/16/07
	Greece	2/17/06	6/15/06		MOTN	9/10/05	9/9/06		MagDes	2/24/06	2/23/07
	HB	1/1/06	6/30/07		Poseidon	5/12/06	6/06		SOSPI	1/13/06	7/31/06
	MysticInd	10/1/05	6/1/07	Hartberg	GC	9/6/03	9/30/06		WS3D	10/14/05	6/30/06
Eilat Epic	AlienAdv	4/4/04	12/31/06		LS	3/15/06	9/15/06	KSC 2	MagDes	9/23/05	
	HaunCast	4/4/04	12/31/06	Hartford NA	DS3D	3/3/06	7/06	Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07
	OW3D	4/4/04	6/30/06		Poseidon	5/12/06	6/06		HaunCast	5/19/05	6/20/06
	WS3D	2/1/06	1/31/08		Vendetta	3/17/06	5/12/06		MagDes	3/24/06	3/23/07
Espinho	SFTGS	11/30/05	8/31/06	Hastings	Bugs	12/5/05	6/4/06		NASCAR	2/23/06	2/22/07
	TTL	12/1/05	12/1/06		CRA	4/5/06	12/3/06	Kuwait City	HB	11/13/04	6/13/06
Evansville Sho	L&C	2/10/06	6/30/06		FON	3/7/05	5/31/06		Sharks3D	1/10/06	12/31/06
	Poseidon	5/12/06	6/06		L&C	12/1/03			SOSPI	6/15/05	6/13/06
	Vendetta	3/17/06	5/12/06	Hong Kong SM	Solarmax	3/6/06	9/11/06	La Coruna	AR	1/06	6/06
Fitchburg Star	DS3D	3/3/06	7/06		FightPil	12/10/05	12/31/06	Langley FP	Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		MOTN	2/1/06	7/31/06		Vendetta	3/17/06	5/12/06
	SpaceSta	12/23/05	6/22/06	Houston MNS	Beavers	6/1/05	5/31/06	Lansing Cel	DS3D	3/3/06	7/06
	Vendetta	3/17/06	5/12/06		FON	3/6/05	5/26/06		Poseidon	5/12/06	6/06
Fort Lauderdale	AlienAdv	5/1/06	4/30/07		GC	6/1/05	9/30/06		Vendetta	3/17/06	5/12/06
	DS3D	3/3/06	7/06		HB	2/25/06	9/4/06		WS3D	1/20/06	9/30/06
	FON	9/13/04	12/31/06		L&C	6/5/05	12/31/06	Las Vegas Lux	DS3D	3/3/06	7/06
	L&C	9/26/04	12/31/06		MOTN	10/1/05	9/30/06		FightPil	12/10/04	12/31/06
	MagDes	9/23/05	12/31/06		OO	5/27/06	8/30/06		HaunCast	3/12/02	12/31/06
	Whales	6/1/04	5/31/06		Roar	1/20/06	5/31/06		MagDes	11/14/05	5/13/06
	WS3D	4/28/05	4/30/07		RovMars	1/27/06	5/06		WS3D	5/25/05	5/06
	WTW	1/12/06	1/31/07	Houston Reg	Poseidon	5/12/06	6/06	Lehi	JIAC	1/1/06	11/1/06
Fort Worth	AR	3/3/06	5/25/06		RovMars	1/27/06	5/06		Sharks3D	3/13/06	12/31/06
	CRA	2/1/06	8/3/06		Vendetta	3/17/06	5/12/06		WS3D	9/1/05	8/31/06
	FON	5/28/04	5/30/06	Huntsville	FightPil	3/11/05	8/31/06	Lelystad	MOF	12/19/05	12/19/06
	L&C	9/1/03	6/30/06		HC	2/1/06	2/1/07	Leon Exp	FON	12/1/05	6/30/06
	MOE	9/7/04	3/6/07		MagDes	11/23/05	11/22/06	Lincolnshire Reg	Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06		Vendetta	3/17/06	5/12/06
	RovMars	1/27/06	5/06		SpaceSta	5/24/02	9/06	Little Rock	MagDes	11/23/05	5/24/06
	Trex	5/28/05	9/5/06	Hutchinson	Apollo13	2/1/05	8/15/06	Loch Lomond	LOLL	7/24/02	
Galveston	Bugs	5/23/03	5/23/06		FightPil	5/20/05	8/31/06	London BFI	AlienAdv	7/23/05	12/31/06
	HaunCast	11/7/05	1/7/07		FON	2/2/05	5/31/06		DS3D	3/3/06	7/06
	OW3D	5/25/06	12/31/06		L&C	4/1/06	3/31/07		HaunCast	12/1/01	12/06
	Sharks3D	2/21/05	12/31/06		SpaceSta	6/1/02	6/07		MagDes	9/23/05	9/22/06
	WS3D	9/2/05	9/30/06	Hyderabad	Dolphins	8/15/05	8/14/06		Poseidon	5/12/06	6/06
Garden City	FightPil	12/10/04	12/31/06		MagDes	2/13/06	1/31/07		WS3D	5/20/05	5/31/06
	L&C	9/1/04	12/31/06		Poseidon	5/12/06	6/06	London SM	DS3D	3/3/06	7/06
	NASCAR	6/13/05	9/06	Incheon CGV	NASCAR	1/12/06			FON	2/24/06	
	RovMars	1/27/06	5/06		Poseidon	5/12/06	6/06		HaunCast	9/2/04	12/31/06
Garza Garcia	CRA	5/1/06	10/31/06	Indianapolis Imx	DS3D	3/3/06	7/06		MagDes	9/23/05	9/22/06
	Roar	4/15/05	6/30/06		RovMars	1/27/06	5/06		Sharks3D	2/6/06	12/31/06
Gatineau	Killmanj	1/14/06	6/30/06	Irvine Reg	DS3D	3/3/06	7/06		WS3D	5/20/05	5/31/06
Ghaziabad Aer	GC	2/10/06	2/10/07		Poseidon	5/12/06	6/06	Los Angeles AMC	Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		Vendetta	3/17/06	5/12/06		Vendetta	3/17/06	5/12/06
	SpaceSta	2/15/06	2/16/07	Istanbul AFM	Cyberwor	1/1/06	12/31/06	Los Angeles CSC	Bugs	3/23/04	6/1/06
	AlienAdv	3/1/05	12/31/06		ITD	11/25/05	11/24/06		DS3D	3/3/06	7/06
Glasgow	E3D	6/25/04	12/31/06		Trex	7/1/05	6/30/06		MagDes	9/23/05	6/22/06
	MagDes	3/31/06	7/1/07	Jackson MS	FON	2/1/06	7/31/06	Los Angeles NA	AEK	5/1/06	10/31/06
	Poseidon	5/12/06	6/06		OO	10/23/05	11/15/06		DS3D	3/3/06	7/06
Grand Canyon	GC	11/1/99	12/06	Jakarta	FON	11/1/05	10/30/06		Poseidon	5/12/06	6/06
Grand Rapids Cel	Bugs	4/9/04	6/1/06	Kansas City AMC	DS3D	5/5/06	6/29/06		Vendetta	3/17/06	5/12/06
	DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06	Louisville NA	DS3D	3/3/06	7/06
	L&C	2/1/05	6/30/06		Vendetta	3/17/06	5/12/06		Poseidon	5/12/06	6/06
	MOE	2/1/05	5/30/06	Kansas City Sci	Sharks3D	5/1/06	12/31/06		Vendetta	3/17/06	5/12/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Louisville SC	ALBT	10/1/05	5/31/06	Nanchang Nanjing Nashville Reg	WS3D	6/1/05	12/31/06	Phoenix ASC Pitea	Beavers	2/1/06	7/31/06
	Greece	2/16/06	2/15/07		FON	11/15/05	11/30/06		AR	9/05	6/06
	MOTN	1/15/06	9/15/06		SpaceSta	12/1/05	11/30/06		JIAC	3/1/05	8/31/06
	WS3D	5/28/06	1/7/07		DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06
Lubbock	Pulse	12/16/05	5/29/06	Natick JF	Poseidon	5/12/06	6/06	Pittsburgh Cmk	Vendetta	3/17/06	5/12/06
	Roar	10/21/05	5/29/06		Vendetta	3/17/06	5/12/06		FON	9/3/04	6/30/06
Lucerne	BP	5/1/06	6/30/06		AR	2/06	9/06		MagDes	9/23/05	
	CRA	9/16/05	9/15/06		DS3D	3/3/06	7/06		MOTN	4/7/06	8/7/06
	GC	5/1/05	8/31/06	New Orleans	FightPil	1/27/06	6/1/06	Poitiers Imax 3D	SpaceSta	4/26/05	6/1/06
	HB	1/1/06	8/31/06		Poseidon	5/12/06	6/06		AlA3D	2/4/06	12/31/06
Lucknow	Roar	11/29/05	10/31/06		Vendetta	3/17/06	5/12/06		Cyberwor	2/4/06	12/31/06
	Vikings	4/16/06	6/15/06		WS3D	5/12/05	5/31/06		WOC	2/4/06	12/31/06
Madrid	Niagara	7/1/05	6/30/06	New Rochelle Reg	CRA	5/26/06	9/1/06	Poitiers MC Poitiers Omni Poitiers Solido Portland	VOSAS	2/4/06	12/31/06
	AlienAdv	4/2/03			Sharks3D	5/26/06	12/31/06		Pulse	2/4/06	12/31/06
	AR	3/3/05	8/3/06		WS3D	5/26/06	8/31/06		SpaceSta	2/4/06	12/31/06
	CRA	5/1/06	10/31/06		Poseidon	5/12/06	6/06		Dolphins	3/15/06	6/16/06
Malaga Yel	HaunCast	6/12/02	12/06	New York AMC	RovMars	1/27/06	5/06	Poznan CC	L&C	8/16/02	8/06
	HB	11/6/02	10/31/06		Vendetta	3/17/06	5/12/06		MOE	11/2/01	6/06
	M3D	6/1/04	5/31/06		DS3D	3/3/06	7/06		WTW	3/6/06	9/30/06
	MOE	5/1/03	12/31/06	New York AMNH	Poseidon	5/12/06	6/06		Cyberwor	9/9/05	9/8/06
Manchester UCI	NASCAR	2/3/06	7/15/06		RovMars	1/27/06	5/06	Prague CC	E3D	10/11/05	6/30/06
	SOSPI	7/1/05	6/30/06		Vendetta	3/17/06	5/12/06		ITD	6/1/05	5/31/06
	FON	3/25/06	12/31/06		Galapago	10/17/05	5/29/06		Sharks3D	5/19/06	12/31/06
	NASCAR	7/22/05	5/14/06	Niagara Norwalk	JIAC	5/30/06	9/26/06		Trex	6/1/05	5/31/06
Manila	HaunCast	9/1/02	12/31/06		Niagara	7/1/86		Providence Imx	AlienAdv	10/13/05	6/30/06
	MOE	7/1/02	6/06		Bugs	1/20/06	6/15/06		Sharks3D	1/12/06	12/31/06
	Everest	5/19/06	5/29/07		L&C	1/17/03			DS3D	3/3/06	7/06
	Antarc	1/1/06	12/31/06	Nuremberg	MOE	1/1/06	12/31/06		Greece	5/12/06	9/12/06
Melbourne MV	DS3D	4/13/06	4/12/07		Trex	10/7/05		Puebla Quebec	HB	1/1/06	6/30/06
	FON	2/15/05	6/30/06		Alaska	1/1/04	6/30/06		RovMars	1/27/06	5/06
	HaunCast	9/13/01	12/06		AR	7/05	7/06		WS3D	4/1/06	9/30/06
	HB	10/7/02	12/31/06	Oakland	FON	11/1/05	10/31/06		ZC	9/1/05	5/1/06
Memphis Pink	MagDes	10/20/05			GC	12/1/02	12/31/06	Raleigh Exp	AR	4/06	10/06
	MOE	3/1/05	12/31/06		HaunCast	5/28/03	12/31/06		Cyberwor	4/28/06	9/3/06
	OW3D	2/1/04	6/30/06		Kilimanj	4/1/04	6/30/06		FON	2/20/06	2/28/07
	Sharks3D	7/28/05	7/28/06	Oklahoma City	MOE	1/3/03	12/31/06	Reading JF	Sharks3D	2/10/06	12/31/06
Menlyn	WS3D	6/8/05	12/31/06		OW3D	7/29/04	12/31/06		Trex	2/10/06	9/3/06
	WTW	2/1/06	1/31/07		Roar	5/12/05	6/30/06		Amazon	2/1/06	10/6/06
	Greece	2/16/06	6/15/06		ROF	3/25/06	9/24/06	Regina	DS3D	3/3/06	7/06
Mexico City Cin	MagDes	3/4/06	10/10/06	Omaha Zoo	Sharks3D	3/24/05	12/31/06		FON	5/1/06	1/31/07
	OW3D	2/1/04	6/30/06		WS3D	6/30/05			L&C	1/15/05	5/30/06
	Sharks3D	7/28/05	7/28/06		FON	1/7/05	7/30/06		MagDes	9/23/05	6/30/06
	WS3D	6/8/05	12/31/06	Ontario Reg	HB	1/1/06	12/31/06	Richmond FP	Poseidon	5/12/06	6/06
Milwaukee	WTW	2/1/06	1/31/07		MOE	12/17/04	9/30/06		AR	2/06	9/06
	WS3D	6/8/05	5/31/06		Solarmax	1/1/06	12/31/06		DS3D	3/3/06	7/06
	Poseidon	5/12/06	6/06		TBAA	1/1/04	9/30/06	Richmond SMV	Poseidon	5/12/06	6/06
Mississauga FP	Vendetta	3/17/06	5/12/06	Osaka Sci	FightPil	10/21/05	10/19/06		Vendetta	3/17/06	5/12/06
	MOTM	1/1/05	6/1/06		Greece	3/10/06	3/9/07		WS3D	5/12/05	5/31/06
	MOTN	3/1/06	8/31/06		MagDes	1/27/06	7/26/06		MysticInd	5/12/06	10/13/06
	Poseidon	5/12/06	6/06		NASCAR	1/27/06	7/26/06	Reno Fleisch	SacrPlan	5/1/05	12/31/06
Montreal FP	Vendetta	3/17/06	5/12/06	Osaka Sun	Sharks3D	3/1/06	12/31/06		Vikings	1/1/06	6/30/06
	DS3D	5/3/06	9/30/06		WS3D	5/1/05	12/31/06		AR	12/05	6/06
	Greece	3/15/06	6/15/06		Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06
	WS3D	10/5/05	10/4/06	Orlando SC	Vendetta	3/17/06	5/12/06	Richmond FP	Vendetta	3/17/06	5/12/06
Moscow	WTW	1/12/06	1/31/07		Greece	3/1/06	2/15/07		AR	1/06	5/26/06
	Bugs	9/30/04	9/30/06		SOSPI	12/3/05	5/21/06		FightPil	5/27/06	10/1/06
	DS3D	5/31/06	5/30/07	Oulu	DS3D	3/3/06	7/06	Richmond SMV	FON	9/18/04	6/30/06
Oviedo Yel	E3D	7/1/05	6/30/06		Sharks3D	1/1/06	12/31/06		Greece	2/16/06	9/06
	Galapago	10/24/05	10/23/06		Bugs	5/1/05	5/1/06		NASCAR	3/22/06	6/25/06
	HaunCast	1/1/04	9/30/06	Paris Gau	AR	3/06	9/06		VOTDS	3/11/06	9/11/06
Paris Geo	M3D	1/15/06	1/15/07		MOTN	5/27/05		Roanoke	Poseidon	5/12/06	6/06
	MagDes	4/12/06	4/11/07		Poseidon	5/12/06	6/06		Roar	10/8/05	8/31/06
	OW3D	10/9/04	6/30/06		MysticInd	12/15/05	12/15/06		Sharks3D	1/27/06	12/31/06
	Poseidon	5/12/06	6/06	Parker	Roar	6/22/05	6/21/06	Rochester MSC	Vendetta	3/17/06	5/12/06
Pensacola	Sharks3D	4/14/05	6/30/06		Dolphins	3/4/06	3/2/07		AJ	4/1/06	3/31/07
	WS3D	9/1/05	8/31/06		GC	7/16/05	7/15/06		FON	4/1/05	6/15/06
	Dolphins	12/2/05	12/1/06	Penrith	Rheged	7/1/00		Sacramento Imx	DS3D	3/3/06	7/06
Myrtle Beach	Everest	12/2/05	12/1/06		SAA	7/1/05	7/31/06		Greece	3/15/06	9/14/06
	MagDes	1/20/06	1/31/07		FightPil	6/3/05	8/31/06		VOTDS	5/5/06	11/5/06
	Poseidon	5/12/06	6/06		MagDes	3/1/06	2/28/07		WS3D	2/10/06	6/30/06
Mumbai	FON	4/1/06	3/30/07	Philadelphia	MOF	1/18/96		Saint Augustine	AOTD	12/23/05	6/06
	GC	4/1/06	3/30/07		DS3D	4/24/06	4/23/07		Bugs	5/25/06	11/25/06
	L&C	6/1/04	5/31/06		Poseidon	5/12/06	6/06		L&C	9/4/04	7/31/06
	Poseidon	5/12/06	6/06	Phoenix AMC	Poseidon	5/12/06	6/06		MagDes	11/26/05	7/30/06
					Vendetta	3/17/06	5/12/06		WS3D	3/10/06	3/31/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Saint Félicien	ExpliClub	4/1/06	9/30/06	Singapore SC	Vikings	3/06	8/06	Toronto FP	Poseidon	5/12/06	6/06
Saint Louis Arch	GN	4/05	12/06		WS3D	1/1/06	6/30/06	Toronto OP	Vendetta	3/17/06	5/12/06
	L&C	5/29/04			Apollo13	4/12/06	5/11/06		Africa	6/1/05	12/31/06
Saint Louis SC	FightPil	3/11/05	12/31/06		Poseidon	5/12/06	6/06		ALBT	6/1/05	12/31/06
	FON	9/17/04	12/31/06	Sinsheim	DS3D	5/4/06	11/3/07		FEOC	10/1/05	10/1/06
	MagDes	4/28/06	9/30/06		E3D	5/16/03	12/31/06		MOE	7/1/04	12/31/06
	MOE	1/1/06	12/31/06		MagDes	5/4/06	5/24/06		Roar	5/15/05	9/30/06
	MOTN	10/10/05	7/10/06		SpaceSta	1/1/06	6/30/06	Toronto OSC	Bugs	5/5/06	1/5/07
	NASCAR	3/1/06	9/30/06		WS3D	6/30/05	12/31/06		FightPil	3/1/06	1/31/07
Saint Louis Weh	DS3D	3/3/06	7/06	Sioux Falls	Africa	1/28/06	5/26/06		HB	10/12/01	8/06
	Poseidon	5/12/06	6/06		ALBT	5/27/06	10/6/06		MOTN	10/10/05	7/10/06
	Vendetta	3/17/06	5/12/06		FightPil	5/27/06	10/6/06	Toulouse	SpaceSta	5/10/05	5/9/06
Saint Paul	Beavers	3/17/06	9/4/06		L&C	10/1/04	5/31/06	Tulsa Cmk	Poseidon	5/12/06	6/06
	HB	3/1/06	9/4/06		MOE	12/1/03	5/31/06		Vendetta	3/17/06	5/12/06
	L&C	10/7/03	6/30/06	Speyer Dome	ALBT	9/18/03	6/30/06	Valencia Reg	Poseidon	5/12/06	6/06
	MOF	1/15/06	8/31/07		GC	1/23/05	12/31/06		Vendetta	3/17/06	5/12/06
	MOTN	10/10/05	7/10/06		HB	1/1/06	12/31/06	Valencia Spn	AR	9/15/04	6/14/06
	OO	1/12/06	5/11/06		MOE	1/23/05	12/31/06		FON	2/1/06	2/2/07
Salt Lake City CP	AR	12/05	6/06	Speyer IMAX	Greece	2/16/06	6/15/06	Vancouver Imx	Alaska	5/26/06	10/5/06
	DS3D	3/3/06	7/06	Spokane	GC	5/20/05	9/30/06		DS3D	3/3/06	7/06
	ITD	7/1/05	6/30/06		Greece	2/24/06	2/1/07		GN	3/1/06	10/31/06
San Antonio 2D	Alamo				L&C	2/10/06	6/30/06		RovMars	1/27/06	5/06
	L&C	8/18/05	6/30/06		Vendetta	3/17/06	5/12/06	Vancouver TWS	Greece	2/16/06	12/1/06
	MOTN	1/1/06	10/1/06		Whales	3/15/04	12/31/06		WTW	12/17/05	12/16/06
	Vendetta	3/17/06	5/12/06		WTW	5/26/06	4/30/07	Vantaa	JGWC	9/5/05	8/27/06
San Antonio 3D	HaunCast	8/15/03	12/31/06	Stockholm	Extreme	11/25/05	5/31/06		Solarmax	2/1/06	1/30/07
	MagDes	1/1/06	7/1/06		GC	3/1/04	12/31/06	Vaughan FP	Poseidon	5/12/06	6/06
	OW3D	1/1/06	6/30/06		Greece	2/16/06	9/12/06		Vendetta	3/17/06	5/12/06
	WS3D	1/27/06	1/27/07		HB	11/30/01	12/31/06	Victoria	CRA	6/17/05	6/16/06
San Antonio Aztec	ExpliClub	4/1/06	9/1/07		M3Dcc	2/18/05	12/31/06		FightPil	5/26/06	11/26/06
	JAC	4/15/06	4/14/07		Vikings	9/16/05	8/15/06		FON	10/7/04	6/30/06
	MOTM	4/1/06	9/1/07		WS3D	2/1/06	2/15/07		MagDes	2/1/06	7/30/06
San Diego NHM	OO	3/31/01	12/06	Sudbury	FON	1/30/06	9/4/06		MysticInd	4/15/06	6/30/06
San Diego RHF	AIWC	4/15/06	7/15/06		GF	3/1/03	3/31/07	Villahermosa	ZC	1/1/06	9/1/06
	Dolphins	3/31/06	6/30/06		HB	5/1/04	6/30/06	Virginia Beach	DS3D	3/3/06	7/06
	FON	5/28/04	9/30/06		MOTN	9/30/05	6/30/06		Sharks3D	12/26/04	6/06
	Greece	2/16/06	2/07		Roar	5/1/06	12/30/06	Vulcania	FON	1/1/06	12/31/07
	L&C	8/2/02	9/06	Sydney WBS	Antarc	1/1/06	12/31/06		Vulcania	2/22/02	
	MOE	11/1/01	9/06		DS3D	5/25/06	5/24/07	Warner Robins	TF	7/92	
	Whales	7/1/03	9/06		FON	9/25/04	9/26/06	Warsaw CC	DS3D	5/17/06	5/16/07
	WTW	4/7/06	4/7/07		HaunCast	9/20/01	12/06		MagDes	2/24/06	2/23/07
San Francisco AMC	DS3D	5/19/06	6/29/06		HB	7/22/02	12/31/06		Sharks3D	9/9/05	9/9/06
	Poseidon	5/12/06	6/06		MagDes	10/20/05			WS3D	10/11/05	6/30/06
	RovMars	1/27/06	5/06		MysticInd	2/3/06	5/3/06	Washington NASM	MagDes	9/23/05	
	Vendetta	3/17/06	5/12/06		OW3D	7/1/04	12/31/06		RovMars	1/27/06	5/06
San Jose CA	FON	7/15/04	7/31/06		Sharks3D	5/5/05	12/31/06		TF	7/1/76	
	L&C	10/1/03	12/31/06		WS3D	8/8/05		West Nyack Imx	DS3D	3/3/06	7/06
	MOE	2/12/03	12/31/06	Syracuse	CRA	2/18/06			Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		MOTN	5/7/05			RovMars	1/27/06	5/06
	RovMars	1/27/06	5/06		Trex	12/10/05			Vendetta	3/17/06	5/12/06
	WTW	1/1/06	1/31/07	Taichung BET	OrigLife	4/1/03	11/1/06	White Plains NA	DS3D	3/3/06	7/06
San Simeon	HCBTD	8/17/96		Taipei AM	Roar	1/15/06	1/31/07		Poseidon	5/12/06	6/06
Sandy	DS3D	3/3/06	7/06	Taipei MCRC	ExpliClub	1/1/06	12/31/06		RovMars	1/27/06	5/06
	Poseidon	5/12/06	6/06		FightPil	1/1/05	1/1/07		Vendetta	3/17/06	5/12/06
	RovMars	1/27/06	5/06		Galapago	7/1/05	6/30/06	Winnipeg	DS3D	3/3/06	7/06
	Vendetta	3/17/06	5/12/06		GN	1/1/06	12/31/06		FightPil	5/5/06	1/16/06
	WTW	3/1/06	2/28/07	Taipei WVC	ITD	2/1/06	1/31/07		GN	6/1/04	6/1/06
Seattle PSC 1	Antarc	3/1/06	2/28/07		Poseidon	5/12/06	6/06		MagDes	11/23/05	5/22/06
	FightPil	12/26/04	12/31/06	Tallahassee	MagDes	11/23/05	5/24/06		MOE	8/1/05	6/30/06
	Solarmax	12/31/03	7/31/06		Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06
Seattle PSC 2	DS3D	3/3/06	7/06	Tampa MOSI	FON	5/27/06	5/31/07		Pulse	2/1/06	7/30/06
	Greece	2/16/06	6/15/06		Greece	2/16/06	6/15/06		Whales	8/1/05	6/30/06
	Poseidon	5/12/06	6/06		HB	8/15/05	8/31/06	Woodridge Cmk	MysticInd	3/31/06	6/30/06
	WTW	12/26/05	12/31/06		WTW	5/27/06	5/30/07		Poseidon	5/12/06	6/06
Seoul 63	FightPil	2/1/06	8/1/06	Tampa Reg	Bugs	9/30/05	5/20/06		Vendetta	3/17/06	5/12/06
Seoul CGV	Cyberwor	3/3/06	3/2/08		DS3D	3/3/06	7/06		WS3D	2/15/06	12/31/06
	NASCAR	1/12/06			Poseidon	5/12/06	6/06	Xalapa	Sharks3D	3/14/06	12/31/06
	Poseidon	5/12/06	6/06		Vendetta	3/17/06	5/12/06	Yellowstone	GC	2/10/06	2/10/07
Shanghai Dome	Beavers	10/1/05	9/10/06	Tempe Imx	DS3D	3/3/06	7/06		L&C	6/15/02	12/31/06
	VOTDS	11/1/05	10/31/06		RovMars	1/27/06	5/06		Yell	4/1/03	12/06
Shenyang SPP	Antarc	3/1/06	9/10/06	Thessaloniki	AR	12/05	6/06	Zion	ZC	5/24/94	
Shijiazhuang	Skydance	1/06	1/07	Tianjin	OO	1/15/06	6/15/06				
Shreveport	L&C	9/7/04	6/30/06	Tijuana	OO	10/18/01	12/15/06				
	MagDes	11/25/05	5/24/06		Roar	2/1/06	7/31/06				
	YBS	11/5/05	7/6/06	Tokyo Mer	DS3D	3/3/06	7/06				
Singapore DC	OnGuard	2/13/99			Poseidon	5/12/06	6/06				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Roar	Roar: Lions of the Kalahari	2003	NGD
Africa	Africa: the Serengeti	1994	HMNS	ROF	Ring of Fire	1991	SMM
AIA3D	Adventures in Animation 3D	2004	3D WGBH	RovMars	Roving Mars	2006	BVP
AIWC	Adventures in Wild California	2000	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
AJ	Amazing Journeys	1999	HMNS	SacrPlan	Sacred Planet	2004	BVP
Alamo	Alamo: The Price of Freedom	1988	MFF	Seasons	Seasons	1987	SMM
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SFTGS	Search for the Great Sharks	1992	SMM
ALBT	Australia: Land Beyond Time	2002	HMNS	Sharks3D	Sharks 3D	2004	3D 3DEL
AlienAdv	Alien Adventure	1999	3D NGD	Skydance	Skydance	2002	BFI
Amazon	Amazon	1997	MFF	SOA	Spirit of American	1999	unk
Antarc	Antarctica	1991	MSI	Solarmax	Solarmax	2000	MSI
AOTD	Aliens of the Deep	2005	3D BVP	SOSPI	SOS Planet	2002	3D NGD
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SpaceSta	Space Station	2002	3D IMAX
AR	Adrenaline Rush	2002	SHE	SU	Straight Up: Helicopters in Action	2002	SKF
Beavers	Beavers	1988	SLC	SupeSpee	Super Speedway	1997	SLC
BP	Blue Planet	1990	IMAX	TBAA	To Be An Astronaut	1992	NGD
Bugs	Bugs!	2003	3D SKF	Texas	Texas: The Big Picture	2003	TSHM
CRA	Coral Reef Adventure	2003	MFF	TF	To Fly!	1976	MFF
CV	Cosmic Voyage	1996	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	TTL	To The Limit	1989	MFF
Dolphins	Dolphins	2000	MFF	Vendetta	V For Vendetta: The IMAX Experience	2006	WB
DS3D	Deep Sea 3D	2006	3D IMAX	Vikings	Vikings	2004	SHE
E3D	Encounter in the Third Dimension	1999	3D NGD	VOSAS	Voyagers of Sky and Sea	2004	MC unk
EMSH	Eruption of Mount St. Helens	1980	NGD	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998	MFF	Vulcania	Vulcania	2002	unk
ExplClub	Explorers Club	2006	BFI	WATE	Wild Australia: The Edge	1997	MSI
Extreme	Extreme	1999	GSF	Whales	Whales	1996	NGD
FEOC	First Emperor of China	1989	BFI	WOC	Wings of Courage	1994	3D SPC
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WS3D	Wild Safari 3D	2005	3D NGD
FON	Forces of Nature: Natural Disasters	2004	NGD	WTW	Wired to Win	2005	NGD
Galapago	Galapagos	1999	3D IMAX	YBS	Young Black Stallion	2003	BVP
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Yell	Yellowstone	1994	NGD
GF	Gold Fever	1999	SKF	ZC	Zion Canyon	1994	BFI
GN	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
Poseidon	Poseidon	2006	WB				
Pulse	Pulse: A Stomp Odyssey	2002	GSF				
Rheged	Rheged: The Lost Kingdom	2000	unk				

May 2006 Bookings Count

#	Film	#	Film	#	Film	#	Film
84	Poseidon	9	OO	3	ZC	1	Ozarks
65	DS3D	9	OW3D	2	AEK	1	Rheged
56	Vendetta	9	Trex	2	AJ	1	ROF
46	MagDes	8	Cyberwor	2	AOTD	1	SAA
46	WS3D	7	ALBT	2	Apollo13	1	SacrPlan
42	FON	7	Solarmax	2	Kilimanj	1	Seasons
32	FightPil	6	Beavers	2	LS	1	SFTGS
32	L&C	6	ITD	2	Niagara	1	Skydance
31	Sharks3D	6	M3D	2	TBAA	1	SOA
27	MOE	5	Alaska	2	TF	1	SU
27	RovMars	5	Dolphins	1	AIA3D	1	SupeSpee
21	Greece	5	Everest	1	AIWC	1	Texas
21	HB	5	JIAC	1	Alamo	1	TTL
20	AR	5	SOSPI	1	BP	1	VOSAS
17	GC	5	VOTDS	1	CV	1	Vulcania
16	HaunCast	4	Africa	1	EMSH	1	WATE
16	MOTN	4	Amazon	1	Extreme	1	WOC
15	Bugs	4	Antarc	1	FEOC	1	YBS
15	WTW	4	E3D	1	GF	1	Yell
12	SpaceSta	4	GN	1	HC		
11	CRA	4	MOTM	1	HCBTD		
11	Roar	4	Vikings	1	HH		
10	AlienAdv	3	ExplClub	1	JGWC		
10	NASCAR	3	Galapago	1	LOLL		
10	Whales	3	MOF	1	OnGuard		
9	MysticInd	3	Pulse	1	OrigLife		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Ltd. 3DEL 6th Floor, Brettenham House Lancaster Place London, WC2E 7EW UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3DEFilms.com</p> <p>AMC Loews Universal City 100 Universal Plaza, City-Walk Universal City, CA 91608 USA Tel: 818-760-8100 www.enjoytheshow.com/theatres/index.cfm</p> <p>American Geophysical Union 2000 Florida Avenue N.W. Washington, DC 20009-1277 USA Tel: 202-462-6900 Fax: 202-328-0566 www.agu.org/</p> <p>Audubon Nature Institute PO Box 4327 New Orleans, LA 70178 USA Tel: 504-565-3020 Fax: 504-565-3010 www.auduboninstitute.org</p> <p>Big Films, Inc. BFI 50 St-Anne Street Montreal, QC H9X 3A9 CANADA Tel: 514-878-9999 Fax: 514-878-0617 www.bigfilms.ca</p> <p>Buena Vista Pictures Distribution BVP 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com</p> <p>CGV IMAX Theater Seoul 6th Fl. I-Park Mall 40-999 Hangangro 3ka Yongsan-gu Seoul, 140-299 SOUTH KOREA www.cjent.co.kr</p>	<p>Cinemark USA, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Columbia Pictures 10202 W. Washington Blvd. Culver City, CA 90232 USA www.sonypictures.com/</p> <p>David Clark, Inc. 7205 Oakridge Ave Chevy Chase, MD 20815 USA Tel: 301-907-9581 Fax: 301-907-9510</p> <p>Deepwater Films PO Box 91372 San Diego, CA 92169 USA Tel: 858-581-2010 Fax: 858-581-0213 www.deepwaterfilms.com</p> <p>Dentsu Tec, Inc. DTI 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810</p> <p>Fort Worth Museum of Science and History 1501 Montgomery Street Fort Worth, TX 76107-3017 USA Tel: 817-255-9300 Fax: 817-732-7635 www.fortworthmuseum.org</p> <p>Giant Screen Cinema Association c/o Saint Louis Science Center 5050 Oakland Avenue St. Louis, MO 63110 USA Tel: 314-533-8077 Fax: 314-533-8687 www.giantscreencinema.com</p> <p>Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p>	<p>Holiday Cinema 12 201 N Highway 190 Covington, LA 70433 USA Tel: 985-893-4994 http://movie-info.com/ONeil/holiday.htm</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>Immortal Classics 15611 Ventura Blvd. Encino, CA 91436 USA Tel: 818-439-9169 Fax: 818-808-0054 www.immortalclassics.com/</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p> <p>K2 Communications K2 880 Apollo Street, Suite 239 El Segundo, CA 90245 USA Tel: 310-524-9100 Fax: 310-524-1540</p> <p>Kansas Cosmosphere and Space Center 1100 North Plum Hutchinson, KS 67501-1499 USA Tel: 620-662-2305 Fax: 620-662-3693 www.cosmo.org</p> <p>Keo Consultants 27 Irving Street Brookline, MA 02445-7744 USA Tel: 617-734-7305 Fax: 617-734-7305</p>	<p>Laser Pacific Media Corporation 809 N. Cahuenga Blvd. Hollywood, CA 90038 USA Tel: 323-462-6266</p> <p>MacGillivray Freeman Films, Inc. MFF PO Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com</p> <p>Mad Systems Inc. 733 North Main Street Orange, CA 92868 USA Tel: 714-259-9000 Fax: 714-259-9001 http://www.madsystems.com</p> <p>Maryland Science Center 601 Light Street Baltimore, MD 21230-3812 USA Tel: 410-685-2370 Fax: 410-545-5974 www.mdsci.org/</p> <p>Moody Gardens One Hope Boulevard Galveston, TX 77554 USA Tel: 409-744-4673 www.moodygardens.com</p> <p>MSI Distribution MSI 5156 Somerset Drive Prairie Village, KS 66207 USA Tel: 913-648-5886 Fax: 913-648-6141</p> <p>Museum of Nature and Science PO Box 151469 Dallas, TX 75315-1469 USA Tel: 214-428-5555 Fax: 214-428-2033 www.natureandscience.org/</p>	<p>Museum of Science and Industry 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org</p> <p>National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.si.edu/visit/imax/films.cfm</p> <p>National Association of Broadcasters 1771 N Street, NW Washington, DC 20036 USA Tel: 202-429-5300 Fax: 202-775-3520 www.nab.org</p> <p>National Geographic Giant Screen Film Distribution NGD 34 E. Putnam Ave, Suite 103 Greenwich, CT 06830 USA Tel: 203-661-5678 Fax: 203-661-5556 www.nationalgeographic.com/tv/index.html</p> <p>National Geographic Giant Screen Films 1145 17th Street, NW Washington, DC 20036 USA Tel: 202-857-7665 Fax: 202-775-6517 http://www.nationalgeographic.com/tv/index.html</p> <p>National Science Foundation 4201 Wilson Blvd. Ste 885 Arlington, VA 22230 USA Tel: 703-292-8600 www.nsf.gov</p>	<p>New England Aquarium Central Wharf Boston, MA 02110-3399 USA Tel: 617-620-9010 Fax: 617-720-5098 www.neaq.org</p> <p>NHK Service Center, Inc. Kyodo Bldg. 41-1 Udagawa-cho, Shibuya-ku Tokyo, 150 JAPAN Tel: +81-3-3464-1287 Fax: +81-3-3462-2766</p> <p>nWave Pictures 10839 Washington Blvd. Culver City, CA 90232 USA Tel: 310-815-2880 Fax: 310-845-1716 www.nwave.com</p> <p>Olympus Imaging Corp. Shinjuku Monolith 2-3-1 Nishi-Shinjuku, Shinjuku-ku Tokyo, 163-0914 JAPAN Tel: +81-3-3340-2210 www.olympus.co.jp/en/crdc/hfds/</p> <p>Omniplex Science Museum 2100 NE 52nd Street Oklahoma City, OK 73111-7198 USA Tel: 405-602-6664 Fax: 405-424-5106 www.omniplex.org</p> <p>O'Neil Theatres, Inc. 1926-C Corporate Square Dr. Slidell, LA 70458 USA Tel: 985-641-4720 www.movie-info.com/</p> <p>Pacific Science Center 200 Second Avenue North Seattle, WA 98109 USA Tel: 206-443-2874 Fax: 206-443-3631 www.pacsci.org</p> <p>Playtone Company 100 Universal City Plaza Universal City, CA 91608 USA Tel: 310-394-5700 Fax: 310-394-4466</p>
--	---	--	--	--	--

Directory, cont'd

Porsche AG
Porscheplatz 1
Stuttgart, 70435 GER-
MANY
www.porsche.com

Prime Cine Technologies
Maria-Theresia-Straße
53/1.5
Wels, A-4600 AUSTRIA
Tel: +43-676-878 359 33
Fax: +43-7242-351 385-20
www.5dkino.at

Primesco Communica-
tions, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3
CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Rave Motion Pictures
3333 Welborn St., Ste 100
Dallas, TX 75219 USA
Tel: 972-692-1700
Fax: 972-692-1709
www.ravemotionpictures.c
om

Real D
100 North Crescent Drive,
Suite 120
Beverly Hills, CA 90210
USA
Tel: 310-385-4000
Fax: 310-385-4001
www.reald.com

Reuben H. Fleet Science
Center
PO Box 33303
San Diego, CA 92163
USA
Tel: 619-238-1233

Fax: 619-685-5771
www.rhfleet.org
Sarai Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-
Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com/

Science Museum of Min-
nesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102
USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9
CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046
USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SK Films, Inc. **SKF**
163 Queen Street East,
Ste 100
Toronto, ON M5A 1S1
CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.shafesbury.org

Sky High Entertainment,
Inc. **SHE**
777 Boul. Lebourgneuf
#160
Quebec, QC G2J 1C3
CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sky-Skan, Inc.
51 Lake St.
Nashua, NH 03060 USA
Tel: 603 880 8500
Fax: 603 882 6522
www.skyskan.com/

SM Prime Holdings, Inc.
Room 142, Building A
1000 Bay Boulevard
Bay City, PHILIPPINES
www.smprime.com

Spitz, Inc.
PO Box 198, US Route 1
Chadds Ford, PA 19317
USA
Tel: 610-459-5200
Fax: 610-459-3830
www.spitzinc.com

Stephen Low Company
SLC
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7
CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc.
SFI
3436 Millikin Ave.
San Diego, CA 92122
USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanosis.org/
behindthescenes/
summerhays.html

Texas State History Muse-
um **TSHM**
1800 North Congress Ave.
Austin, TX 78701 USA
Tel: 512 936 4600
Fax: 512-475-3366
www.thestoryoftexas.com/

Trinity Films Corp.
1905 North Lamar, Ste 105
Austin, TX 78705 USA
Tel: 512-275-0750
Fax: 512-476-0481
www.trinityfilms.com

Walt Disney Company
500 S. Buena Vista St.
Burbank, CA 91521 USA
Tel: 818-560-2039

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

WGBH Giant Screen Films
WGBH
2001 Highland Avenue
Wilmette, IL 60091 USA
Tel: 847-920-9140
Fax: 847-920-9143
www.wgbh.org

Classified Ads

POSITIONS SOUGHT

LF industry veteran

...with a passion for
the industry. Fourteen
years of experience with
strategic planning, budg-
eting, fiscal management,
theater start-up, opera-
tions management, group
sales, film negotiations,
programming, marketing,
advertising, public rela-
tions, and promotions.
Please contact Ed

Bisaillon at edbisaill-
on@aol.com or 920-540-
4283.

Sales & Marketing Professional

Have you been looking
for me? Do you need
someone for theater mar-
keting consulting? Or
perhaps regional or global
film distribution and
marketing, start-up man-
agement, film program-
ming selection, writing
and implementing your
marketing plan?

I am an award-winning
sales and marketing pro-
fessional with 15 years of
large-format theater man-
agement and film distri-
bution. I have generated
millions of dollars in
sales revenues for the
companies I have repre-
sented and can do the
same for you. I am pas-
sionate about my work,
highly ethical, and have a
roll-up-your-sleeves, "can
do" attitude.

Contact Patricia
Brandino and Associates
at pbrandino@telus.net or
call (250) 383-5259.

Husband & wife team
looking for production,

university or library
research, costuming, set
design, locationing,
scheduling, extra jobs,
etc., on any type of LF
project within reason and
scheduling. Please con-
tact us at:

Darlene and Richard
Suraci
67 Maple St.
Newburgh, NY 12550-
4034

914-537-9740
845-561-5866
rs7fap@bestweb.net

Classified Advertis- ing

is accepted in the
category of Employment.

The rate for organiza-
tions to post job opening
announcements is
US\$0.50 per word.

There is no charge for
individuals to post an ad
in the "Positions Sought"
category.

LF Examiner SUBSCRIPTION ORDER FORM

Enter my one-year subscription (11 monthly issues) to LF Examiner for US\$377. (\$US427 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

☐ Bill me ☐ Visa ☐ Mastercard ☐ AmEx ☐ Check ☐ Purchase Order

Credit card account: _____ exp _____

Name (please print) _____

Signature _____

Company _____

Phone number _____

Address _____

Fax number _____

City _____

State/Province _____

Zip/Postal Code _____

Country _____

E-mail address _____

LF Examiner • 5430 Lynx Lane, #223 • Columbia, MD 21044 USA • Tel: 410-997-2780 • Fax: 410-997-2786 • orders@LFXaminer.com

SHORTS

New Orleans IMAX theater reopens

New Orleans' **Entergy IMAX Theatre** and its host institution, the **Audubon Aquarium of the Americas**, reopened on May 26 after being closed since Hurricane Katrina hit the city in August 2005 (see *LF Examiner*, September 2005 and *Shorts*, October 2005). Although the building was relatively unscathed by the storm, it has still taken millions of dollars to repair cracked custom glasswork in the roof and other damage. The majority of the aquarium's animals died during the power outages and mandatory evacuations that followed the hurricane. They have been replaced by newly collected specimens and animals donated by other aquariums and institutions.

The IMAX theater is currently showing *Coral Reef Adventure*, *Sharks 3D*, and *Wild Safari 3D*. On the anniversary of the hurricane, Aug. 29, the theater will begin an exclusive run of the unfinished, fine-cut edition of **MacGillivray Freeman Films' Hurricane on the Bayou**. The completed version will open in New Orleans and in theaters around the world on Dec. 22, 2006. The **Audubon Nature Institute** is the film's executive producer.

Deep Sea still going strong

Deep Sea 3D, from **Imax Corporation** and **Warner Bros. Pictures**, has taken in more than \$9 million in 46 North American theaters in its first twelve weeks, for a per-screen average of \$196,528. The film has received high critical acclaim, with Bob Townsend of the *Atlanta Journal-Constitution* saying it was "About as a good as the IMAX 3D experience gets."

GSCA fall conference update

The fall conference of the **Giant Screen Cinema Association** will be held from Sept. 18-20, 2006, in Galveston, TX. Registration is open, and the early rate of \$525 expires on June 30, after which the

rate will be \$725 for members and \$925 for non-members through August 18. The association is offering free registration for a fourth delegate when three people from a member organization register.

Conference planners are calling for members to develop topics for the meeting's professional development sessions. The theme is Big Business, Big Future II. The deadline for proposals is June 9. For more information, visit www.giantscreencinema.com.



Philippines president Arroyo and developer Hans Sy in Manila's new IMAX.

First IMAX theater in Philippines

In May, the **San Miguel Coca-Cola IMAX Theatre** opened in the Mall of Asia in Manila, the first LF theater in the Philippines. With a gross floor area of 4.2 million square feet (386,222 square meters), the mall is the largest shopping center in the Philippines and the third largest in the world.

The theater is a GT-equipped 3D facility, with 600 seats and a screen 72x100 feet (22x30 meters).

The mall was officially opened on May 21 by **Gloria Arroyo**, president of the Philippines. President Arroyo saw a 3D trailer in the IMAX theater with **Hans Sy**, president of **SM Prime Holdings**, developer of the Mall of Asia.

An article in a Filipino publication stated SM Prime Holdings may consider building an IMAX theater in its mall in Cebu, the country's second-largest city, if

the Manila theater performs well.

Poseidon, Vendetta watch

Poseidon, the second Hollywood film of 2006 to be released in an IMAX DMR edition, did not perform up to expectations, taking in only \$22 million on 3,500 conventional screens in its first weekend. Widely panned by critics, the \$160 million remake of 1972's *The Poseidon Adventure* was surpassed by *Mission: Impossible 3*, then in its second weekend.

However, as with *V for Vendetta* earlier this year, and many other previous DMR titles, *Poseidon* performed much better in IMAX theaters than on 35mm screens. The 62 IMAX theaters took in \$1.4 million the first weekend, for a per-screen average of \$22,580, compared to \$6,241 in conventional houses. Even so, Rick Munarriz of the financial Web site *Motley Fool* said that "*Poseidon* is likely to be a disappointment for Imax. With so many blockbusters due out, interest in seeing the seafaring film is likely to wane no matter how powerful the viewing experience is."

Vendetta opened strong in March with \$25 million on 3,365 screens its first weekend, grossing \$1.36 million in 56 North American IMAX theatres, for a per-screen IMAX average of \$24,341, compared to \$7,132 for 35mm. It has earned a total of \$70 million in the following ten weeks. However, **Imax Corporation** had anticipated stronger performance for the film and credited it for widening the first quarter's loss by two cents per share.

The next DMR film will be *Superman Returns*, June 30, which will feature 20 minutes of 3D material.

L.A. meeting on LF VFX, June 13

The Los Angeles Professional Chapter of ACM SIGGRAPH will hold a session entitled "IMAX VFX: Design and Execution" on Tuesday, June 13, at the **IMAX** (see *SHORTS* on page 16)